

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2718.

SATURDAY, NOVEMBER 29, 1879.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

ROYAL INSTITUTION OF GREAT BRITAIN, ALBEMARLE-STREET, PICCADILLY, W. LECTURE ARRANGEMENTS BEFORE EASTER, 1880. LECTURE HOURS, THREE O'CLOCK.

CHRISTMAS LECTURES.

Professor TYNDALL, D.C.L. F.R.S.—Six Lectures on 'Air and Water,' on Dec. 27 (SATURDAY), 30, 1879; Jan. 1, 3, 6, 8, 1880. One Guinea the Course. Children under sixteen, Half-a-Guinea.

Professor EDWARD A. SCHAFER, F.R.S.—Ten Lectures on 'The Physiology of Music,' on TUESDAYS, Jan. 13 to March 16. One Guinea.

II. HATHICOTE STATHAM, Esq.—Two Lectures on 'Modern Architecture since the Renaissance,' on THURSDAYS, Jan. 15 and 22. Half-a-Guinea.

Professor DEWAR, M.A. F.R.S.—Eight Lectures on 'Recent Chemical Progress,' on THURSDAYS, Jan. 29 to March 18. One Guinea.

Professor T. RUPERT JONES, F.R.S.—Three Lectures on 'Coal,' on SATURDAYS, Jan. 17, 24, 31. Half-a-Guinea.

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The FRIDAY EVENING MEETINGS will BEGIN on January 16th, at 8 p.m. Professor DEWAR, F.R.S., will give a Discourse at 9 p.m. Successive Discourses will probably be given by Dr. W. B. Carpenter, Professor J. Marshall, Dr. Huggins, Mr. W. H. Preece, Rev. H. B. Haweis, Mr. F. J. Brauwell, Mr. H. N. Mosley, Dr. C. William Siemens, Professor Tyndall and Huxley, Lord Kelvin, Mr. G. J. Romanes, Mr. W. H. Preece, Professor Frankland, Mr. H. H. Statham, Mr. W. Spottiswoode, and Mr. Warren De La Rue. To these Meetings Members and their Friends only are admitted.

Persons desirous of becoming Members are requested to apply to the Secretary. When proposed, they are admitted to all the Lectures, to the Friday Evening Meetings, and to the Library and Reading Rooms; and their Families are admitted to the Lectures at a reduced charge. Payment: First Year, Ten Guineas; afterwards, Five Guineas a Year; or a composition of Sixty Guineas.

BRITISH ARCHEOLOGICAL ASSOCIATION. B.—THE SECOND MEETING OF THE SESSION WILL BE HELD, at 32, Sackville-street, PICCADILLY, W., on WEDNESDAY NEXT, December 3. Chair to be taken at 8 p.m.

Antiquities will be exhibited, and the following Papers read:—
"The Trethry Stone, Cornwall," by C. W. Dymond, Esq., F.S.A. C.E.
"The Results of the Great Yarnmouth Excavation" (conclusion), by Thomas Morgan, Esq., F.S.A.

W. DE GREY RICH, F.R.S., L. Hon.
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MODEL HOUSEKEEPER, by Ross Murray, both of which are indispensable volumes in prudent households. The recipes include every imaginable article in food and beverages for the breakfast table, confectionery, preserves, cordials, house-made wines and summer and winter drinks; and the furnishing and management of a house are minutely set forth. The instructions are invaluable to young married people. An acceptable book for studious youths is

THE REVERSE of the SHIELD;

or, the Adventures of Grenville Le Marchant during the Franco-Prussian War. It gives a graphic narrative of the origin, progress, and termination of the war which proved so disastrous to the French nation, and describes the several battles from the attack on Saarbrück to the capture of Paris, the struggles at Woerth, Wissembourg, Metz, Gravelotte, Sedan, and Strasburg being accurately narrated. Hotel and travelling experience, with some amusing anecdotes, are comprised in the introductory chapters, the voyagers being an Elton boy (son of an English nobleman) and his tutor. The lad is enraptured with the preparations for war, meets with a youth belonging to the French nation, and having become accidentally separated from his tutor, follows the Zouaves to the field, joins in the battle of Woerth, is shot in the leg, taken prisoner by the Germans, and is lost to his father and tutor during the whole of the campaign until the capture of Paris, when, in the parlour of a hospital attendant, he is restored to his parent. Another little gift-book which will evoke sympathy for waifs and strays of vagabond life is entitled

HER BENNY,

a narrative founded on actual observation by the Rev. Silas K. Hocking. The scene begins in the slums of Liverpool, where two tender children are driven from their home, such as it was, by a drunken father and a vicious and devoted step-mother. They find a sympathetic friend in an old labourer, and by degrees are led to obtain a precarious but honest living. The little girl Nell is devoted to her brother Benny, and by degrees both are lifted from heathendom to feel the comforts of religion. Nell, however, succumbs to her rough childhood, and her death drives her brother into bad companionship, from which after many trials he is rescued, and the story is brought to a happy conclusion. It is a pathetic history which young people may study with most profit. Leaders of the sporting, illustrated, and other periodicals know how much entertainment is to be derived from the tales of the Old Shekary. The whole of his contributions are collected in a profusely illustrated volume entitled

SPORT in MANY LANDS,

which affords abundant pastime and valuable hints to all wielders of the rifle and pursuers of the quarry. The lamented author, whose life was cut short by a gunshot wound received in the gallant resistance of a predatory tribe in Lagos, was not only a keen sportsman, but a dashing military officer, having been in active service in India, the Crimea, and Italy (in the latter country he fought as one of the liberators and was known as Garibaldi's Englishman), and was celebrated for his bravery in hazardous circumstances. His sporting experience ranged over the four quarters of the globe, and varied from deer-stalking in Scotland, chamois and fox hunting in Switzerland and Italy, wild fowl shooting in France, hunting the tiger, panther, leopard, and elephant in India, to the chase of the bison and buffalo in America. His experience in all the pursuits of the sportsman is pleasantly and entertainingly recorded, and the entire history of the exploits of the Old Shekary form an acceptable a gift-book for the forthcoming season is likely to produce. Four more volumes of Mr. Warne's Chandos Classics also come in seasonably for presents. They are reprints of standard works, which have for years enjoyed extensive popularity.

WHITE'S NATURAL HISTORY of SELBORNE,

that charming book of pleasant gossip about the woods and pastures, the birds and the insects, the rodents and the reptiles, of the district in which for years the revered naturalist made his observations, is a work that will never tire the student of animated nature. The new edition is edited with notes by G. Christopher Davies, and is fully illustrated with pictures of trees, animals, and the English feathered tribe. The summary of the weather from 1769 to 1792 affords a comparison with this most unusual year now coming to an end, the nearest to it in prevalent cold and wet is that of 1790. The charming

POEMS and ESSAYS of ELIA are ever fresh and inviting; and the biography of the gentle Chas. Lamb, whose domestic position was so often the subject of sympathy, but whose companionship notwithstanding was ever sought by his literary contemporaries, is a somewhat painful review of a troubled life. The essays, however, though relating to events and individuals of a long past generation, are as entertaining now as in the days when they were written.

SPENSER'S FAERY QUEEN

is another of the Chandos republications which will meet with a hearty welcome; and

KEBLE'S CHRISTIAN YEAR

will be acceptable amongst all thoughtful people as well as in pious households.

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SATURDAY, NOVEMBER 29, 1879.

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LITERATURE

The Letters of Charles Dickens. Edited by his Sister-in-Law and his Eldest Daughter. 2 vols. (Chapman & Hall.)

It is a moot point whether Forster's 'Life of Dickens' be not attractive somewhat in its author's despite. There is too much of the biographer in it and not enough of the biographee; its style is turgid and confusing; it abounds in literary criticisms that are candid and sincere, but that are also in questionable taste and of questionable value; it includes a great deal that it might well have omitted, and omits a great deal that it might well have included; its interest is due to the materials and the subject rather than to the author's art and arrangement. Indeed, for a man who worked so long and earnestly at biography, it must be owned that Forster was surprisingly little of a biographical artist. His touch was heavy; he lacked the instinct of symmetry and the sense of proportion; his personality was strong, and was what Mr. Carlyle would call "vocal" as well; and it is difficult to see or understand what were his principles of selection and appropriation. As he had many prejudices the results he obtains are often unacceptable; and as he was reluctant to acknowledge that his heroes could ever be other than heroic, or that he himself could ever be mistaken in his estimate of them, his conclusions are not seldom worthless. A man with many friends, he wrote for more audiences than one, and it is not to be wondered at if, in trying to please himself and everybody, he failed to please anybody but himself, and if his essays in contemporary biography should have come thus early to be regarded as mere collections of *mémoires pour servir*. It was a belief of the late George Henry Lewes that Boswell's 'Johnson' was a bad book, and that one of these days he might employ his time with advantage in turning it into a good book, by redacting it judiciously after his own fashion. A Boswell thus improved by a protégé of Lewes's was received with general astonishment, and the popularity of the classic Boswell was rather increased than otherwise. But with Forster's 'Landor' and Forster's 'Dickens' the case would be otherwise. These works are waiting for their Lewes, and when they find him the public will give him a hearty welcome. As yet we

know nothing of either the author of the 'Imaginary Conversations' or of the most popular of English novelists except what we are able to pick out for ourselves from the collections of their biographer; and although these collections are large and full of matter, and we are able to glean a great deal from them, we shall be all the better and wiser when our knowledge is systematized for us, and we can study our authors, not in a heap of outlines and notes, but in a portfolio of finished etchings, not on a vast canvas covered with strokes only relatively precise, but within the bounds of a select and final piece of portraiture.

The letters of Charles Dickens are, therefore, biographically necessary. He put an immense deal of himself into his novels, and it was with all the eagerness of a robust and most restless personality that he displayed himself to his biographer. But, as the editors of this first instalment of his correspondence very justly say, "No man ever expressed himself more in his letters than Charles Dickens," and the importance of his correspondence to a complete understanding of his character and his aims is not easily over-estimated. Apart from its intrinsic merits, therefore—its merits, that is, as a specimen of epistolary style and epistolary English—the book now under notice has the advantage of being an invaluable contribution to our knowledge of one of the most remarkable literary men of the century. The editors have purposed "to give to the public another book from Charles Dickens's own hands—as it were, a portrait of himself by himself"; and in their purpose they have fully succeeded. Their work has been admirably done, and is of interest from the first page to the last. The letters are chronologically arranged; they are dated at top, when dates are possible, and in a marginal note is printed the name of the person to whom they are addressed; while each year's batch is preceded by a brief narrative, setting forth the biographical events of the year, and explaining such circumstances and allusions as do not explain themselves. In this part of the work the editors have had the help of Mr. Wilkie Collins, while Mr. H. F. Dickens is responsible for their index, which is as complete as need be. As regards the letters themselves, the selection is manifestly and confessedly incomplete. Greatly to their regret, the editors have been unable to procure any of the correspondence between Dickens and Lord Lytton; and these letters, as well as those addressed to Sir Henry Layard, are reserved, it is hoped, for a future volume. Another and even more noticeable omission from the list of correspondents is that of Mr. Thomas Beard, the novelist's old companion in the Reporters' Gallery and in the service of the *Morning Chronicle*, and an intimate and favoured friend of near forty years' standing; and it is greatly to be feared that the third volume will contain no more mention of the letters sent to Mr. Beard than the first and second. About the fate of these letters there is a mystery. Mr. Beard is understood to have carefully kept in a special box every scrap of the great novelist's handwriting he received; but when, after Dickens's death, the box was opened, its con-

tents had disappeared. No trace of them seems to have been discovered, and epistolary literature is doubtless the poorer by a great deal of pleasant work. Dickens talking to the men and women he loved is a very charming person; and as it is to be conjectured that he wrote with uncommon kindness to one whom he used to describe as "the oldest friend" he had, it is greatly to be regretted that of all this amiability and good temper the written evidence is lost. Nor is this the only reason why the disappearance of the Beard letters is to be considered a misfortune. Miss Hogarth and Miss Dickens have been able to find but three letters belonging to the early period of Dickens's life—the period prior to his marriage and to his first success in literature. Only the first of these, to Henry Austin, has reference to a reporting expedition; the other two letters relate to 'Pickwick,' and Dickens the novelist has already buried Dickens the reporter. As it is probable that Dickens was long before this date a correspondent of Mr. Beard's as well as his friend, the conclusion is at least admissible that in the disappearance of the Beard letters a quantity of material has been lost the importance of which to a student of an ill-known and highly interesting part of the novelist's life it would be scarce possible to exaggerate. It is greatly to be hoped that they may one day be recovered.

Of course all this is said in no disparagement of the volumes under notice. The matter they contain is large enough in quantity and good enough in quality to furnish forth a score of ordinary publications, and to every one to whom Dickens is known, whether pleasantly or the reverse, they cannot fail to be most welcome. Among the correspondents whose stores have been drawn on for their composition, Miss Hogarth and Mrs. Dickens, Mr. and Mrs. Macready, Mr. Henry Austin, and Miss Mary Boyle are those who have most largely contributed to the general stock; but there are letters to Fechter and Regnier, to Sir Henry Layard and Lord Lytton, to Jerrold and Mark Lemon, to Landor and Forster and Frank Stone, to Clarkson Stanfield and Cerjat, to Cattermole and the Duke of Devonshire, to Mr. Percy Fitzgerald and Mr. Wilkie Collins, to Thackeray and Mr. Edmund Yates, to Mrs. Gaskell and Bryan Procter, to anonymous correspondents, contributors, outsiders of all sorts. There are family letters and letters of business, letters of mere fooling and letters editorial, letters descriptive and letters trifling, love letters and letters elaborately critical, letters counselling, admonishing, ordering, consoling, and encouraging, to the number of some hundreds, nearly all of them interesting, most of them amiable, scarce one of them but is signed "Dickens" in its every line. It may be as well to note in this place, once and for all, that their literary merit is great and genuine; they are freshly and spontaneously written, in English that is clear and strong and unaffected in a high degree. The picture they give of their author is striking and singularly pleasant. They bring home to the reader the full force of his personality, in all its richness and expansiveness, its indomitable energy and splendid self-consciousness, its elasticity and resolution, the irresistible authority of its union

of vigour and charm; and they heighten the reader's opinion of him as a private man and as a man of genius. They show him to have been an excellent father, a devoted friend, a merciful and fearless enemy. And high as is the respect in which he is held already, and great as is the love that people bear him, it is certain that both the one and the other will receive an impulse from the perusal of these volumes. He was a good man as well as a great writer; and that he had the faults that were his but makes us the more in sympathy with him. He made many blunders, it is said, in his life as in his books. But his life was in many ways a noble and a beautiful life, and his books are in many ways one of the greatest, wholesomest, most powerful facts in English literature. While he lived his influence was as beneficial as it was wide; now that he is dead we are lucky to have its traditions continued in these letters of his, and glad to have proof that the man and his works are, in their best and highest qualities, inseparable and identical.

It is obvious that Dickens was, in certain ways, an egoist of the first water. But the publication of these letters puts it beyond doubt that, vigorous as it was, his egoism was innocent and unconscious also, and that his self-worship was singularly unselfish. It is odd to reflect that the busiest man of his age, in the press of occupations that tasked to the utmost his enormous strength and energy, should yet have always had leisure to sit down and produce for a friend, or a relative, or a contributor, or an unknown correspondent, a piece of "copy" that must have represented a considerable value in money, and the writing of which could not but have consumed some precious time. But Dickens was active and violent even at his idlest. Like the Balzac he closely resembles in so many ways, he was miserable unless he were up and stirring, and his sketch of himself in the 'Lazy Tour,' walking a mile against time by way of doing nothing, is true in theory and in fact. When he was neither reading, nor acting, nor making a story, nor tramping for exercise, nor speechifying, nor writing books for his children, nor editing, nor proof-correcting, nor carpentering, nor going to the theatre, nor rehearsing, nor fooling (it is one of the best things about him that he loved to play the fool), it may be thought that he might, as well as not, have been asleep. But when he slept, if he ever slept at all, or when he took rest, if he ever took any, it is impossible to conjecture. The letters printed by his editors are evidently not a tithe of those he wrote, and they are enough to have filled the life of an ordinary man. That he should, with his vivacious affections and exuberant vitality, have thought his friends worth writing to is explicable enough. But what about the unknown correspondents? What about the poor creatures who wrote to him for money—and got it? for advice—and got it? for literary criticism—and got it? for explanation of passages in his works, or of his views about Christianity, or of his opinion as to the merits of Lord Byron's 'Cain: a Mystery'—and got it? It is not only Forster and Wilkie Collins who come in for encouragement and examination. Here (vol. ii. pp. 276-277) is a pretty

long octavo page full of admonition. It is probably one of many scores of the same sort. It begins, "I have looked through the larger half of the first volume of your novel, and have pursued the more difficult points of the story through the other two volumes"; and it goes on to a critical estimate of the applicant's literary merits and a serious discussion of his literary chances. If the applicant were a person of promise, and had written something imperfect and clever, such solicitude would be, if not well warranted, at least in some sort excusable. But it is evident that he was of no account at all, and that the time spent on him was spent in pure charity. Again (ii. 444), in one of the last letters Dickens ever wrote, he is found defending from the charge of irreverence a certain phrase in 'Edwin Drood,' the said charge having been brought by a person with whom he has no acquaintance, and whose opinion cannot have been worth a rush to him; while in another place (i. 277-279) he explains himself elaborately to some nobody on the subject of missionaries in "a brief reply" of some forty-five lines or so. Elsewhere he is caught justifying his Stiggins to a correspondent with views about the New Birth, and uncertain as to whether those views are not outraged in the person of that rum-and-water apostle; writing a long letter in answer to one received from a youngster affected by the disclosure of what was going on at Dotheboys Hall; promising a little girl, by note, in the thick of his public readings, to come some day and tell her the story of Master Harry Coalmore. To say nothing of the extraordinary kindness and consideration for his fellow-men that the bluntest and roughest of these letters show, they are characteristic in another sense, and prove, as clearly as need be, the seriousness with which their author accepted, and the thoroughness and heartiness with which he discharged, what he held to be the duties of his position. People came to him, and at whatever cost to himself they must not be sent empty away. For all he had to do he did with all his might. "I should never have made my success in life," he writes to his son Henry, "if I had not bestowed upon the least thing I have ever undertaken the same attention and care that I have bestowed upon the greatest." To the end of his life he was improving himself in his readings. He characteristically remarks how precious a lesson to his young people have been the theatricals at Tavistock House "in patience, perseverance, punctuality, and order; and, best of all, in that kind of humility which is got from the earned knowledge that whatever the right hand finds to do must be done with the heart in it, and in a desperate earnest." In what "a desperate earnest" he lived and wrought, the story of his American readings, of his last book, and of his last appearances in London, is here, written with his own hand, to show. He could not play Richard Wardour without half killing himself on each occasion. "For about ten minutes after his death," he writes to Miss Boyle,

"Richard Wardour was in a floored condition, and one night, to the great terror of Devonshire, the Arctic Regions, and Newfoundland (all of which localities were afraid to speak to

him, as his ghost sat by the kitchen fire in its rags), he very nearly did what he never did, went and fainted off, dead, again. But he always plucked up, on the turn of ten minutes, and became facetious. Likewise he chipped great pieces out of all his limbs (solely, as I imagine, from moral earnestness and concussion of passion, for I never knew him to hit himself in any way), and terrified Aldersley (Mr. Wilkie Collins) to that degree, by lunging at him to carry him into the cave, that the said Aldersley always shook like a mould of jelly, and muttered, 'By G—, this is an awful thing!'"

On his American tour he could neither eat nor sleep, but he struggled on. "I have established this system," he says:—

"At seven in the morning, in bed, a tumbler of new cream and two tablespoonsful of rum. At twelve, a sherry cobbler and a biscuit. At three (dinner-time), a pint of champagne. At five minutes to eight, an egg beaten up with a glass of sherry. Between the parts, the strongest beef-tea that can be made, drunk hot. At a quarter past ten, soup, and anything to drink that I can fancy."

And afterwards in London, when his frame was crying out for rest, he was not only preparing the effects in the 'Oliver Twist' reading, but had the hardihood to set himself and do such feats as this—one of the most extraordinary that are told of him. He was reading to the actors and actresses. "They were a fine audience," he writes:—

"I set myself to carrying out of themselves and their observation, those who were bent on watching how the effects were got; and I believe I succeeded. Coming back to it again, however, I feel it was madness ever to do it so continuously. My ordinary pulse is seventy-two, and it runs up under this effort to one hundred and twelve. Besides which, it takes me ten or twelve minutes to get my wind back at all; I being, in the mean time, like the man who lost the fight—in fact, his express image."

It was in the same earnest and unconquerable spirit that he worked at his books, at his journal, at his amusements; that he set himself to fascinate his friends, reward his well-wishers, and oppose his enemies; that he maintained himself at the lofty level of the position to which he had been called. It was a point of honour with him not only not to fail, but to excel, and to excel largely, in whatever he undertook. He was the cleverest reporter in the world, he thought; he had it in him to be as great an actor as Frédéric himself; he was one of the best, and by far the most popular, novelists who have ever lived. And it is impossible to withstand the proof afforded by these letters that his life was entirely of his own making, was as happy as success could render it, was as useful, as fruitful of pleasure to his fellow-creatures and of reward to himself, as life could be; and that in his death, for which he is immediately and directly responsible, and which was as honourable as man could wish to die, he was not less fortunate than he was in most of the circumstances of his fortunate and laborious life.

Of the delightful glimpses given in these letters of the man as he was to his friends and his family it would be idle to speak. There is scarce a page of the nine hundred or so of which the two volumes are composed but bears its witness to the winning grace and charm he maintained in his relations with those dear to him; scarce one but is illustrated by some pleasant trait, some

piece of happy fancy, some sweet and kindly sentiment. Even his failings lean to virtue's side, it would seem, or are, to say the least of them, excusable and to be explained. It was obtuse of him, no doubt, to find that George Sand put him in mind of nothing so much as of "the Queen's monthly nurse"; but it was honest of him to say so, and it is not incomparably unintelligent after all, if we remember the magnificent disdain that Handel had for Gluck, the contempt of Berlioz for Handel, the dislike Rossini had for Berlioz, and, above all, the indifference of Thackeray for his master, Balzac. It is more pleasant to listen to him when he writes, in the most absurdly nautical vein imaginable, to Clarkson Stanfield; or when he is telling, with the inoffensive and unaffected egoism peculiar to him, of his successes on the platform or the stage; or when he is making comic love to Miss Boyle or Mrs. Watson; or when he is bantering his "dearest Macready," or plying his sub-editor with jests and counsels; or, in fine, approving himself the "Inimitable" or the "Sparkler" he was in very deed. "On the way here," he writes to Mrs. Watson in one of his amorous fits, "I was a terror to my companions, and at present I am a blight and a mildew on my home"; and he jests on in the same vein for a long time. In a subsequent letter to the same lady he gives an account of the visit of an infant school to the Exhibition that is as funny as anything in the novels.

"The school," he says, "was composed of a hundred infants, who got among the horses' legs in crossing to the main entrance to the Kensington Gate, and came reeling out from between the wheels of coaches undisturbed in mind. They were clinging to horses, I am told, all over the park. When they were collected and added up by the frantic monitors, they were all right. They were then regaled with cake, &c., and went tottering and staring all over the place, the greater part wetting their forefingers and drawing a wavy pattern on every accessible object. One infant strayed. He was not missed. Ninety and nine were taken home, supposed to be the whole collection, but this particular infant went to Hammersmith. He was found by the police at night going round and round the turnpike, which he still supposed to be a part of the Exhibition. He had the same opinion of the police, also of the Hammersmith workhouse, where he passed the night. When his mother came for him in the morning, he asked when it would be over!"

As for the loving way in which Dickens used to disport himself with Macready, it is impossible to do justice to it in an extract or series of extracts; the Macready letters must be read in their entirety. It is more to the purpose to quote his description of the effect he produced on Macready in his 'Copperfield' reading; he seems to have stirred the old actor to the quick.

"When I got home," the novelist writes to Miss Hogarth, "I found him quite unable to speak, and able to do nothing but square his dear old jaw all on one side, and roll his eyes (half-closed) like Jackson's picture of him. And when I said something light about it, he returned: 'No—er—Dickens! I swear to Heaven that, as a piece of passion and playfulness—er—indescribably mixed up together, it does—er—no, really, Dickens!—amaze me as profoundly as it moves me. But as a piece of art—and you know—er—that I—know, Dickens! By—! have seen the best art in a great time—it is incomprehensible to me. How is it got

at—er—how is it done—er—how one man can—well? It lays me on my—er—back, and it is of no use talking about it.' With which he put his hand upon my breast and pulled out his pocket handkerchief, and I felt as if I were doing somebody to his Werner."

Of literary criticism what there is (there is not very much) is extremely curious. One of the happiest touches is the description of Smollett's way as "a way without tenderness." Another interesting passage is Dickens's defence of certain points in 'A Tale of Two Cities' in a letter to the late Lord Lytton, who had taken exception to them. In this connexion notice may be directed to a couple of letters to Mrs. Brookfield and to Frank Stone, which set forth excellently some of Dickens's theories of literature, and illustrate the kindly and earnest way he took with young authors. Well worth reading, too, are the criticisms of the great writer on the 'Basil' and 'The Woman in White' of Mr. Wilkie Collins—in the latter of which, with much that is acute and craftsmanlike, there is no mention of Fosco—and on Forster's 'Goldsmith,' which piece of biography, it is amusing to note, he "never will hear compared with Boswell's, except under vigorous protest"—not in Boswell's behalf but in Forster's. Against this heresy there may be set his hearty exclamation, with reference to Mr. Tennyson's 'Idylls,' of "Lord! what a blessed thing it is to read a man who can write!" Very singular, also, are the many proofs of the amount of pains he took to help his contributors to a taking title and to find titles for himself. Usually the critical opinions of Dickens are, it must be owned, rather interesting by reason of their authorship than from any merit of their own. As a detail in the portrait of him presented in his letters they have a marked value, and their significance is sufficiently important. It is to be noted, however, that Dickens's fondness for, and understanding of, the stage make what he has to say on acting and actors of greater authority than what he has to say about literature. From a book where all is characteristic, and three-fourths of which are suitable for quotation, it is difficult for a reviewer to justify his extracts to himself or to the public, or from the theatrical part of these letters a great deal might be extracted that would be both instructive and amusing. It will be better, however, to leave it intact, and simply to add that the correspondence addressed to Macready, Fether, and Regnier, and that of it which has reference to the author's own appearances on the stage, must be reckoned among the best reading in the collection.

Translations from Dante, Petrarch, Michael Angelo, and Vittoria Colonna. (C. Kegan Paul & Co.)

To the cultivated student few occupations are more delightful than rendering into his own language his favourite morsels from the works of great poets in other tongues. This is especially the case in regard to those who have written in the languages of modern Europe, where there is a possibility of retaining the metres of the original without doing violence to the genius of English rhythm. No other exercise compels such a careful study of the great man's thought;

and there is, moreover, the satisfaction of seeing your work clearly before you. It is not like original work, where some fresh suggestion rises at every step to lead your thought astray from the matter in hand; the difficulties are there, and have to be squarely faced, but there is no mistaking the road. Moreover, there is always the pleasure of fancying that you have in ever so small a degree associated yourself in literature with some famous name, or if your modesty does not venture to hint at that, at least you hope that your labours have enabled others to catch some of that insight into a great mind which you believe yourself to possess. It is to be feared that these fancies are in most cases only pleasant delusions. If it were possible to gather statistics, it would most likely be found that of the readers of any verse translations the vast majority are persons already well acquainted with the originals, and curious chiefly to see how the translator has acquitted himself of a task probably not unfamiliar to themselves; while but a very few would really be desirous of making acquaintance at second hand with works which hitherto had been only names to them. It is, in fact, to a public of critics rather than of disciples that the elegant translator must look to address himself, and his labour must be its own reward. This it always will be, if only for the reasons indicated, so that the critic need have little fear of spoiling the craftsman's pleasure in his work by noticing the points in which it appears to him to have been inadequately performed. In the volume before us there are unfortunately a good many such, the more to be regretted that the translator possesses many qualifications for his task. He shows much appreciation in the pieces he has selected; he has evidently read a good deal, and he usually (not always) knows the meaning of what he has read. Unluckily, however, these are just the qualifications with which, paradoxical as it may sound, a translator can most easily dispense. He may trust to popular repute for his selections, and to a well-instructed friend or another translation for the literal meaning of the words. It is only when he has got this that his real difficulties begin; those, at all events, which he must look to his own unaided forces to surmount. The *facundia* and the *lucidus ordo*, which are quite as essential to translation as to original composition, and far more difficult to achieve where not only the thought but also the mode in which it is to be expressed are without the writer's control, must be wholly drawn from his own resources. If these fail the result, however accurate as a version, cannot be a thoroughly satisfactory translation, just as in the converse case too great fluency of expression may lead a translator so far from the path traced out by the original author that he will produce rather a new poem on the same theme than a rendering of another man's thought. A comparison between our present translator and another who has exercised himself not without success in the same field will show what we mean. Michael Angelo's beautiful sonnet (No. 2 in the common arrangement) "Non vider gli occhi miei cosa mortale" is too well known to require quotation, and has the further advantage that although much

"improved" by the younger Buonarroti, it may be found in its original form in the 'Lezione' of Varchi, appended to Biagioli's edition. This is how it is rendered by Mr. Symonds in a volume noticed in the *Athenæum* some time back:—

I saw no mortal beauty with these eyes
When perfect peace in thy fair eyes I found;
But far within, where all is holy ground,
My soul felt Love, her comrade of the skies:
For she was born with God in Paradise;
Else should we still to transient loves be bound;
But finding these so false, we pass beyond
Unto the Love of Loves that never dies.
Nay, things that die cannot assuage the thirst
Of souls undying; nor Eternity
Serves Time, where all must fade that flourisheth.
Sense is not love, but lawlessness accurst;
This kills the soul; while our love lifts on high
Our friends on earth, higher in heaven through death.

There is hardly a line here where a word has not been imported or omitted, and in the second quatrain the sentence is entirely recast. Still the whole can be read with pleasure, and understood as it is read. The same can hardly be said for the version now before us:—

When I found perfect peace in thy bright eyes,
I saw no merely mortal qualities,
But within, where all evil works unease,
A soul whence love to my like spirit flies.
Did God the soul to him not equalise,
No beauty but outside, which still must please,
The soul would crave: but since that quickly
flees,
She wills to beauty's type and fount to rise:
I say, in her who dies not, what must die,
Can quench not longing, nor the Eternal view
As equal Time, where change of form waits nigh.
Desire is will unbridled, and not love,
And slays the soul; our love perfects, makes
true
Friends here, yet more, through Death, in Heaven
above.

Incidentally it may be noticed that lines ten and eleven of the above justify the remark that the translator has not always succeeded in construing his authors. He has quite missed the force of "*nè par s'aspetti L'eterno al tempo*," and has taken "*par*" as an adjective instead of a verb, committing also a bad grammatical blunder in regard to "*aspetti*," besides giving it a meaning which is not correct. But setting this aside, it is impossible to regard these lines as "things of beauty." In the first place the rhymes in the quatrains are of the clumsiest, and the arrangement of those in the tercets quite unauthorized, we think, by the practice of the best writers. Secondly, which is more important, without the original it is almost impossible on a first reading to extract a meaning, at all events from the first eight lines. This fault is still more strongly exemplified in the rendering of Dante's sonnet "*Amor e cor gentil son una cosa*," and with the less excuse that the translator has allowed himself (it must be confessed without any good effect) to depart from the metre of the original:—

But one are love and heart refined
(This is the Master's doctrine plain),
Such heart can so leave love behind,
As reason gone, thought can remain.
Both, Nature forms, when feeling kind,
Makes Love in the heart his home to reign,
Though there has Love in slumber blind,
Long time anon, oft shorter, lain.

It would puzzle the smartest pupil-teacher to "analyze" the fifth and sixth lines. Not to put our readers to this trouble, we will say at once that the original is as follows:—

Fagli natura, quando è amorosa,
Amor per sire, e il cor per sua magione;

though even with this help we should not like to say whether "Love" is the subject or object of "makes." The translator had better have taken the two omitted syllables and used them to make his meaning clearer. The passages from the 'Divina Commedia' are the least satisfactory in the whole collection. For one whose ear for rhythm is so defective that he can give such lines as

And legs and the bulk of their bodies hide,

or

Claws in Rubicante deep immersed,

or

When in the world above I wrote the verses high,
by way of ten-syllable lines, and can suppose "Fiorenza" and "Fiesole" to be words of four syllables, to attempt *terza rima* was little short of foolhardy. Where he has succeeded best so far as form goes—not having the original at hand we can say nothing as to their accuracy—is in the passages from Petrarch's Latin poems. Here, not being hampered by the necessity of maintaining a complicated form of rhythm, the following extract, "To Italy, on returning from France," may be taken as a specimen of our translator's better work, not because it is superior to others of the same series—indeed, the eighth and ninth lines stand in sore need of polishing—but because it is of a convenient length for quoting:—

Hail, Land beloved of God! thou holiest, hail!
Safe for the good, and terror of the proud,
Thou noblest of the noble, land of all
Most fertile, and more beautiful than any,
Sea-girt, and crowned with glorious Apennines.
Venerable home of arms and holy laws
And of the Muses: rich in gold and men!
Towards whose excellencies both Art and Nature
Lavished toil, and raised the mistress of the world.
Eager I now, so long away, return
To live henceforth at home; thou wilt refresh
My weary life, and yield at last some earth
To cover pallid limbs. From this high pass
Of Mount Genève I joy in Italy.
The mists behind, there breathes upon my face
Clear air, that mounts to greet me in soft swells.
Gladly I welcome my own father-land!
Hail, beauteous Parent, glory of countries, hail!

Members of Parliament.—Part I. *Parliaments of England, 1213-1702.* (Return ordered by the House of Commons, 1st March, 1878.)

THE first to attempt a list of the names of members of Parliament who have from time to time been returned to the House of Commons was that indefatigable antiquary William Prynne, who soon after the Restoration compiled from the chaos of records at the Tower a catalogue of original writs and summonses to Parliament, with a register of members of both Houses. But his 'Brevia Parliamentaria Rediviva' is limited to the eight reigns before 1477, and requires to be largely supplemented by subsequent discoveries. The hereditary rights and privileges attached to a seat in the House of Lords have long made a catalogue of peers almost a legal and political necessity, and for more than two hundred years their names and successions have been repeatedly published in different forms. But the general public had no practical interest in knowing the names of members of the House of Commons after the dissolution of the Parliament to which they were returned, and no attempt was made to continue Prynne's

register of elected members until Browne Willis published his 'Notitia Parliamentaria' in 1715, which contains the history of the counties, cities, and boroughs in England and Wales, with full lists of the members returned by them from the earliest period on record. Cave's 'Parliamentary Register' carried on the lists to 1741, with an alphabetical index of the names of the members of the twenty-four Parliaments between 1660 and 1741. But from this date Cobbett's 'Parliamentary History' and Hansard's 'Debates' must be referred to for the members of each Parliament. It is, therefore, convenient to have a complete list of members from the earliest period in an inexpensive Blue Book. The importance of an authorized list of members of both Houses was recognized by the extinct Record Commission, and Sir Francis Palgrave was employed to compile an exhaustive list of Parliamentary writs and returns; but the work was planned on so gigantic a scale that the six folio volumes which he edited contain only the reigns of Edward I. and Edward II., and are, in fact, so far as they go, an improved edition of Prynne's 'Brevia.' After the suspension of Palgrave's 'Parliamentary Writs' no further attempt was made to complete the register until May 4th, 1876, when it was ordered by the House of Commons, on the motion of Mr. Gerard Noel, that a return should be compiled of the names of all the members of the Lower House of Parliament from 1696 up to the present time. Whilst this return was in preparation a further order was made, on March 9th, 1877, on the motion of Sir William Fraser, that the return should include the names of members "from as remote a period as could be obtained." The first instalment of this return concludes with the first Parliament of Queen Anne, which was dissolved in 1705.

The Blue Book has been compiled mainly from the writs and returns preserved in the Public Record Office, checked by the returns at the Crown Office, but in some cases, when the original returns are missing, the names have been supplied from other sources. For instance, the list of the Parliament of 1529 was found in the State Paper Office, and the list of the Pensionary Parliament of 1661 has been corrected from Lord Denbigh's papers, whilst others are taken from Kipling's 'Index of Returns' and from the Petit MS. in the Inner Temple Library. Browne Willis took his lists from contemporary prints, and it is not easy to understand why his authority was not accepted for the members of the assembly which declared itself a Parliament on July 6th, 1653, and is known in history as Barebones's Parliament. The 'Notitia' is a book of so much authority that any substantial variation from it ought to have been noticed and accounted for. But the editor of the Blue Book omits altogether, without comment, the third Parliament of Queen Elizabeth, the members of which, according to Browne Willis, summoned on April 2nd, 1571, were peremptorily dismissed on May 29th following "for their audacious, arrogant, and presumptuous folly in meddling with matters not within the capacity of their understanding." This omission is unaccountable, because the existence of this Parliament is

notorious from the case of Mr. Long, who confessed to paying 4*l.* for his seat at Westbury. The next Parliament also was, according to all the received authorities, dissolved on April 19th, *not* April 9th, 1583. These are small matters, but the reader of such compilations has no other means of testing the general accuracy of the editor.

The list of Parliaments begins in 1213, when four knights from each county were summoned to meet at Oxford on 15th November, "*ad loquendum nobiscum de negotiis regni nostri*," but there are no returns in existence of an earlier date than 1290, and this Parliament was confined to knights of the shire. The first complete Parliament of elected knights, citizens, and burgesses was summoned to meet in London on January 20th, 1264-5 (49 Hen. III.), but the earliest returns of citizens and burgesses are dated in November, 1295. Parliaments were regularly summoned every year, and, with a few exceptions, the lists of members are fairly complete until 1478, when there is a long gap of sixty-nine years in the records. But although the returns are all lost from the 17th of Edward IV. (1477-8) to the 1st of Edward VI. (1547), an authentic list has been found amongst the State Papers of the members of the fifth Parliament of Henry VIII., which assembled on November 3rd, 1529. It was of unprecedented duration, for it was not dissolved until April, 1536; and as this was the Parliament which abjured the authority of the Pope, and declared the king "supreme head on earth of the Church of England," it must be suspected that it was not considered prudent to send to their constituents for re-election the members who had voted for the change of religion, until the work of reformation was complete. The four subsequent Parliaments of this reign were each dissolved after sitting a few weeks, and no returns have been preserved except a mutilated and imperfect bundle of 1542. There are several familiar names amongst the members of Henry VIII.'s House of Commons, but for the most part they are of families whose representatives have long sat in the House of Lords. Few families continue to flourish as commoners of the gentry who were knights of the shire in the Plantagenet and Tudor reigns, but there are some remarkable exceptions, for Northamptonshire was represented by Knightley of Fawsley in 1420, 1529, and 1879, whilst the ancestors of Col. Corbett, lately a member for Shropshire, have constantly been returned for their native county from the reign of Edward I. They are too numerous to enumerate, but Robert Corbet was M.P. for Shropshire in 1290 and 1295, Reginald Corbet sat for Much Wenlock in 1541, and Sir John Corbet for Shropshire in the Long Parliament of 1640. The dissolution of monasteries and the dispersion of their estates brought so many new families to the front that the change of religion created a social revolution, and the Parliaments of Queen Elizabeth abound with names of gentry who are still associated with the counties and boroughs which their ancestors represented in the sixteenth century. In the reign of Queen Elizabeth, Cecils were elected in Lincolnshire, Wodehouses in Norfolk, Thynnes in Wiltshire, Aclands in Cornwall, Lowthers in Westmoreland, and Stanhopes in Notting-

hamshire, whilst Peterborough was represented by Fitzwilliam, Lichfield by Paget, and Cirencester by Master of the Abbey. The most remarkable instance of a long Parliamentary connexion is found in the little borough of Calne, in Wiltshire, for Sir Lionel Duckett, who was Lord Mayor in 1572, purchased the hundred of Calne, and his nephew Stephen Duckett was returned for the borough in 1584. Calne was represented by a Duckett without interruption from the reign of Queen Elizabeth to that of George III., when the manor was sold in 1765 to Lord Shelburne, the ancestor of the Marquess of Lansdowne. The influence of the lord of the manor is still paramount, in spite of the Reform Bills and the ballot, but the sitting member will scarcely secure his re-election on such easy terms as his predecessor in the last century, for all that the burgesses of Calne expected from their representative in 1754 was a buck-feast every year, and ten guineas for wine to drink his health. The connexion of the Masters with Cirencester is of still longer duration, for George Master of the Abbey was returned for the borough in 1586, and his lineal descendant, Mr. Chester Master, junior, the heir expectant of the Abbey, is the sitting member in 1879. But although the Masters have in almost every generation represented Cirencester, they have not held the seat without interruption, as the Ducketts did at Calne.

The growing value of a seat in the House of Commons may fairly be measured by the number of courtiers and strangers from a distance who sought election for little boroughs in Cornwall. In the fifteenth century all the members bear local names, and were evidently connected with the district; but in 1529 Dunheved was represented by Sir Edward Ryngeley, the High Marshal of Calais, and by John Rastell, the printer and brother-in-law of Sir Thomas More, who were clearly nominees of the Court. From this time forth the local names begin to disappear, and at the end of the sixteenth century a large proportion of the members were successful lawyers, officials, and courtiers, so that when Sir George Harvey, the Lieutenant of the Tower of London, died in 1605, he was replaced as M.P. for West Looe by Sir William Waade, his successor in the lieutenantancy. The Long Parliament of 1640 is remarkable for the number of local gentry who were returned all over the country, and the members for the Cornish boroughs bear for the most part West-country names. There were a few exceptions, however, and amongst them are Edmund Waller the poet, M.P. for St. Ives, and John Bramston of Skreens, the son and heir of the Chief Justice of England, who was M.P. for Bodmin. It should be noted by the way that the members for Bodmin in this Parliament are wrongly assigned in the Blue Book to the county of Cornwall, for Sir John gives a full account of his election for the borough in his amusing autobiography. The disfranchisement of the close boroughs in 1832 made enormous changes in the composition of the House of Commons, but no one can read the list of members of the Long Parliament without being struck by the extent to which the English gentry have maintained their local and hereditary influence after the lapse of

nearly two centuries and a half. It has been reckoned that above eighty members of the Long Parliament have had lineal descendants of the same name sitting in the House of Commons within the last ten years, and no less than fourteen places were literally represented by members of the same name and family in 1640 and 1869. At both these dates, which are separated by an interval of 229 years, Ralph Assheton was M.P. for Clitheroe, Corbett for Shropshire, Knightley for Northamptonshire, Lloyd for Cardiganshire, Noel for Rutlandshire, Montague for Huntingdonshire, Dering for Kent, Whitmore for Bridgenorth, Percy for Northumberland, Russell for Tavistock, Morgan for Brecon, Myddleton (now Myddleton Biddulph) for Denbighshire, Fitzwilliam for Peterborough, and Parker for Suffolk. And although some of these names have disappeared from the roll of the present House of Commons, others have reappeared, and Dorset is again represented in 1879 by the eldest son of Lord Digby, as it was in the Long Parliament. Cromwell's Parliaments were summoned with little respect for the ancient rights and privileges of electoral bodies, and he anticipated in 1654 many of the changes made by the Reform Bill of 1832, for he disfranchised several of the small boroughs, and gave members to Manchester and other towns hitherto unrepresented; but the majority of the members of the Parliament of 1654 were elected by the counties. Devon, Kent, Somerset, and Wilts returned eleven members each, Norfolk and Suffolk ten members each, and Yorkshire was divided into three Ridings, which returned fourteen members between them. The chief novelty, however, of Cromwell's legislation was that Ireland and Scotland were treated as provinces of England, and were represented in the English Parliament. Ireland had been completely subjugated, and therefore had the lion's share in the distribution of seats, for whilst writs were issued to only four sheriffdoms in Scotland, twenty-nine members were elected by groups of counties and boroughs in Ireland. Richard Cromwell's Parliament of 1659 also contained members from Ireland and Scotland, but in other respects the old system of election was revived, for only two members were returned by each county, and the electoral rights of the small boroughs were restored. The only other Parliament which need be noticed is the Pensionary Parliament, as it is called, of 1661, which sat for nearly eighteen years. It was dissolved on the 24th of January, 1679, the day on which Father Ireland, the first victim of Titus Oates's perjuries, was judicially murdered at Tyburn. The public mind was then frantic with excitement about "the plot," and the general panic made itself felt at the county elections, which were mainly determined by the votes of the freeholders. The revolution in public opinion since 1661 is seen by a glance at the list of the new Parliament, for, with very few exceptions, the former members for counties were not re-elected.

The remainder of this interesting return is in the press, and it is to be hoped that the next volume will contain an alphabetical index of the names of members, which adds so much to the usefulness and popularity of Cave's 'Parliamentary Register.'

NOVELS OF THE WEEK.

- A Wayward Woman.* By Arthur Griffiths. 3 vols. (Smith, Elder & Co.)
Fishing in Deep Waters. By Richard Rowlatt. 3 vols. (S. Tinsley & Co.)
Hermann. By E. Werner. Translated by H. K. Brown. (Remington & Co.)
Italianische Novellen. Von H. Homberger. (Nutt.)

THERE is a good deal of fun in Major Griffiths's book, and the heroine is generally charming. The vengeance she takes on the Duchess is unworthy of her, and the scene not one of the best in the book. But on the raft with Dominic, as in other of the more serious situations, she is bright, piquante, and tender withal. Some of the men are also good, as Greator, the painter's steadfast though gloomy friend, and Burton the detrimental Lord Yellowborough, the æsthetic peer, is a little overdrawn, though his art-ravings are not more imbecile than much one sees in print. Yellowborough's Pinakothek, at all events, is already realized. Winifred Forsyth's scheming father and stepmother are all that is odious, and their daughter's vengeance in their case, her coils of fire in the shape of petting and good dinners, are true touches of the honest nature which, in spite of many faults, endears her to the reader. On the whole, the story is readable, though sketchy and shallow, and though evidently written at top speed. What is the meaning of pictures "turned with their backs to the wall," or of such a conundrum as this?—"He could now look out for himself upon the fair world through goggle green spectacles, and need not fear that they also, with their greenish-hued medium, might also be discarded."

After "fishing in the deep waters" of three volumes of abnormal length, we fail to discover any purpose in Mr. Rowlatt's story. It involves the kidnapping of a child of tender years, who in the end is restored to his sorrowing parents. The villain, or rather chief villain, for there are several concerned, is one Henry Penfold, cousin of the victim, who hopes to succeed to his uncle's property. He is quite the stage ruffian, much like the wicked uncle in the 'Babes in the Wood,' and the story is quite as simple, though not so affecting, as that ancient ballad.

'Hermann' is a powerful tale, and, like most of the productions of its prolific author, very readable. The story treats of the bane that the sins of the fathers cast upon the children. A cloud of dark crime blights the childhood and youth of a young count, and the same crime has darkened the life of a young girl whom he loves, unconscious that the evil deed of his father has raised a fatal barrier between them. How this barrier was raised, how overcome, is the theme of the story. All ends well; the crime is expiated, not avenged, and the two lovers united. The translation is fairly good, but it is a mistake to leave so great a number of German words in the original. Translations lose their utility if translators interperse on every page a few words of the vernacular. In the case of German titles, for which there are happily no English equivalents, this practice is justifiable; not so in

the case of words like *liebe*, *bürgerliche*, *saal*, &c.

Dr. Homberger's 'Italianische Novellen' are graceful studies of Italian life and character. Their author is evidently more than commonly well acquainted with the habits and modes of thought of the Italian lower classes. The story called 'The Babe' is a subtle analysis of hot Italian jealousy, and another, 'The Guiding Star,' treating of life in a fashionable sculptor's studio, reveals many of the secrets of the prison-house, and also shows how much true artistic instinct still survives amid the degradation of modern Italian art. The novelettes may be recommended both for their own sakes and for the ethnographical knowledge which they afford.

BOOKS OF TRAVEL.

WE remarked a little time back, in noticing Mr. Stevenson's 'Travels with a Donkey,' on the mine of unexplored wealth which still awaits the tourist in many parts of France. Of course, the extreme north-west and south-east are well known to English people, and the Pyrenees and the Vosges only rather less so, but there is a large district in the south hardly ever visited by our countrymen, of which Aurillac, Carcassonne, Tarbes, and Périgueux may be roughly taken as marking the corners, the centre being occupied pretty nearly by a town which once enjoyed an evil reputation far beyond the borders of France, though at present it may be doubted whether many people have heard of it even as the birthplace of M. Gambetta—we mean the town of Cahors. Mr. Taylor's wanderings, which he records in the book published by Messrs. C. Kegan Paul & Co., *Guienne*, seem to have taken him about the northern half of this quadrilateral. He spent some time as a guest in a Premonstratensian monastery at Conques, near Rodez, a small town with a remarkable abbey church, which is mentioned by Mr. Fergusson; and he gives an amusing view of monastic manners and customs. Thence he appears to have visited Périgueux, with its noble Cathedral of St. Front—a most remarkable specimen of the quasi-Byzantine architecture which prevails in that part of France—Aurillac, Cahors, and the smaller towns lying between these places. All this district, watered by big rivers, the Dordogne, the Lot, and the Garonne, is rich in interest for the architect, the historian, and the philologist. Mr. Taylor has something to say for them all, but in respect of history and philology his remarks are somewhat crude and not always quite accurate, as when he tells us that Guienne was "an appendage [he deserves credit for escaping the snare of "appanage"] of the crown of England." Of the two the converse statement would be nearer the mark. Again, it was hardly worth while calling attention to such a well-known fact as the frequent recurrence of the termination *-ac* in this part of France. Mr. Taylor seems unaware that he has a namesake who has gone further into the same subject. On the other hand, when he says that the "Ruteni" of Cæsar (whence Rodez) "would appear to be of cognate race with the Ruthenians of to-day" he is rushing in where professed ethnologists fear to tread; while in telling us in the same sentence that the Russians are "themselves the progeny of Tartar wanderers out of the Orient" he evidently has not the least idea that he has taken a piece of political "chaff" for the expression of a scientific fact. It is rather for his descriptions of what he saw himself in the way of scenery, natural or artificial, and society that Mr. Taylor's book is to be recommended. His style wants a little chastening to rid it of such figures of speech as are involved in the statement that certain arches "gravitate toward the horseshoe form," or that the river Doubs "cir-

cumvents" the town of Besançon. Herein he falls decidedly short of Mr. Stevenson; but those who wish for solid information will get more from him than from the more elegant writer. There is room in the world for both, and from both English readers may learn something about France.

Mr. W. H. Rideing's *A-saddle in the Wild West* (Nimmo & Bain) is a short record of travel in Southern Colorado, New Mexico, and Arizona. He accompanied Lieut. Wheeler's expedition, which was made under the authority of the United States Government for the purpose of obtaining particulars about the lesser known parts of the continent. Mr. Rideing supplies an interesting account of what he saw and experienced, and his story has the special merit of being free from irrelevant details. The chapter in which the distribution of food to the Indians of New Mexico is described has the twofold value of depicting a strange and curious scene and enabling us to understand some of the difficulties which the United States agents encounter in dealing with the Indians. The Utes, Apaches, and Navajos whom Mr. Rideing saw there use the following peculiar method of poisoning their arrows: "They take the robe of a freshly killed buffalo, antelope, or deer, with a coat of fat clinging to it; and having previously gathered several rattlesnakes, they goad the reptiles with a sharpened stick to strike at it. An arrowhead dipped first in water and then in the robe stung by the snakes is poisonous even when the fat is completely dry and months old. The liver of animals is used in the same manner, and, according to frontiersmen, the moment it is struck by the snake it changes from its natural colour to a bright green."

Under the title *Men of the Backwoods* (Griffith & Farran) Mr. A. R. Hope has collected a number of anecdotes relating to the Indians and the early settlers in North America. He professes to illustrate the long struggle between the white and red man, till the supremacy of the former was indisputably established. His book is obviously designed for young readers, and they will find in it plenty of thrilling and sanguinary incidents. The mistake of Cooper was to portray the Indians in too seductive a fashion. In this volume their worst traits are prominently presented, and the reader may gather from it a worse notion of the Indians than that which ought to be entertained.

OUR LIBRARY TABLE.

WHILE Mr. Labouchere's quarrel is in everybody's mouth, we have received a pamphlet or law tract by Mr. Arthur Leach, with the title of *Club Cases* (Harrison), in which the writer considers the formation, management, and dissolution of clubs with especial reference to the liabilities and expulsion of members. The law which relates to clubs is peculiarly free from technicalities, being of very modern growth, and Mr. Leach is justified in hoping that his pamphlet may be found readable by laymen as well as lawyers. Most men belong to a club; few know anything about the rules, and hardly any understand their true effect. Moreover, the affairs of most clubs go very smoothly, though probably a majority of the members grumble incessantly. A commotion is, therefore, a very serious thing. Mr. Leach has endeavoured to set out clearly the principles which guide the judges in settling disputes between clubs and individual members. But he has first related the various cases which have arisen, and here will be found the most interesting part of his tract. To avoid giving pain or offence he has referred to the parties by their initials only, and has omitted the names of the clubs. It may be hoped that such delicacy will approve itself to the members of the clubs in question. The taste of the day would probably have been better pleased with more rather than less private details than are to be found in legal books. The tract deals with proprietary

clubs as well as what Mr. Leach calls, for want of a better term, "West-End" clubs. Their constitution is simple and well understood, and as to the position of a member, it is not difficult to describe. Mr. Leach does so very tersely: "Si totus illabatur orbis, Impavidum ferient ruinae. If the whole concern collapses, its bankruptcy need not cause him a pang. But as he has no liability, so, of course, he has no rights. The proprietor may become bankrupt and disappear to build castles in Spain three days after a member has paid a handsome entrance fee and subscription, but in the absence of fraud he has no right to recover a halfpenny of it, and there is in such case probably no one who would be able to pay the halfpenny if he did 'recover' it." Mr. Leach has published his pamphlet very opportunely. The subject is of universal interest, and it has escaped the notice of book-writers. He has collected the cases with diligence, and discussed their principles in a lively as well as an intelligent manner.

MESSRS. HARRISON have also published a new edition of the *Landowners of the United Kingdom possessing 3,000 Acres and upwards, worth not less than 3,000*l.* a Year in Rental Value*, by Mr. John Bateman. To this reissue particulars have been separately added of 1,320 persons who come within a minimum of 2,000 acres, worth 2,000*l.* a year; but the most important characteristic which distinguishes the new edition from that which preceded it lies in the fact that in the vast majority of cases the entries have been corrected by the owners themselves. The actual number of persons in the United Kingdom (excluding the metropolis) who own each of them at least 2,000 acres of land is found to be 3,830. If the need should arise for considering the distribution of property in the soil in its bearing either on agriculture or on party politics, then neither the original returns nor Mr. Bateman's volume can be taken as a satisfactory guide, for, as has once before been pointed out, no attempt has been made to separate the land a man owns inside a town from his agricultural property in rural districts. In the Government blue-books this defect is, of course, serious; in the book under review it is of less consequence, but still not wholly unimportant. To give an example: the Duke of Westminster owns 15,138 acres in Cheshire, worth 32,387*l.* a year; but some part of this consists of house property in Chester, and until the area and value of this urban property have been separately stated, no one can tell whether the agricultural rents are low or high, or to what extent his Grace may possess political influence within the city. To Mr. Bateman—who has a third edition of his work in view—and to all others whom it may concern, this suggestion may be offered: let the return of landowners for each county be checked by a reference to the county and borough registers of Parliamentary voters. By their aid the numerous (and principally small) landowners whose properties are non-agricultural, and lie within the towns, might be separated from the holdings in the rural districts, not perhaps completely, but still with a fair approach to exactness.

The late Mr. Drummond's *Perthshire in Bygone Days*, which Messrs. Whittingham & Sons send us, is creditable to the author. It contains a great deal of sound sense and many amusing stories, and may be recommended to any one who cares about Perthshire. It is a good specimen of local literature.

STRAKER'S *Route and Guide-Book to London and Suburbs* is probably as simple as such a book can be; but London is so bewildering a place that no guide-book to it can be very clear. Eight hundred and sixty-one routes are described in this volume, which has evidently been compiled with care.

THE new number of the *North American Review* contains an article by a Mr. Owen F. Aldis,

which furnishes some extraordinary details respecting the late Emperor Napoleon and his relations with the South during the great struggle of the American Civil War.

The *Society of Arts Artisan Reports on the Paris Universal Exhibition of 1878* (Sampson Low & Co.) is a book which is well worth careful examination. It was a good idea, suggested by Her Majesty's Commissioners, that a number of selected artisans should be sent over, with all their expenses paid, to report from their practical point of view upon the industries and arts there exhibited. Many of the reports are very well drawn up, particularly those on wood-carving, on printing, and on pottery. They have been collected into a volume of nearly 700 pages, edited by the Secretary of the Society, Mr. H. Trueman Wood.

WE have on our table *The Life of the Right Hon. W. E. Gladstone*, 2 vols., by G. Barnett Smith (Cassell).—*Thomas Chalmers*, by J. Dodds (Edinburgh, Oliphant & Co.).—*L'Abécédaire of French Pronunciation*, by G. Leprévost (Griffith & Farran).—*Elements of the Differential Calculus*, by W. E. Byerly (Boston, Ginn & Heath).—*Digest of Building Cases, with Appendix*, by E. S. Roscoe (Reeves & Turner).—*The Hebrew Migration from Egypt* (Trübner).—*Haworth, Past and Present*, by J. H. Turner (Brighouse, Jowett).—*Our Old Nobility*, Second Series, by H. Evans (Kibblewhite).—*The Series of English Coins*, by J. Henry (Published by Author).—*Russia and England in Central Asia*, by F. De Martens (Ridgway).—*How to Get Strong, and How to Stay So*, by W. Blaikie (Low).—*The Mistletoe Bough*, edited by Miss Braddon (Maxwell).—*Vic*, by A. Benrimo (New York, Authors' Publishing Company).—*Nihilism, its Words and Deeds*, by J. B. Hopkins (Diprose & Bateman).—*Diprose's Book of Epitaphs* (Diprose & Bateman).—*Tregaron*, by A. Key (Sunday School Union).—*The Vacant Chair* (Sunday School Union).—*Workman and Soldier*, by J. F. Cobb (Griffith & Farran).—*A Drama and Poems*, by W. J. Bryant (Wyman & Sons).—*and Waifs and Strays*, by Mrs. A. M. Münster (Marcus Ward).

LIST OF NEW BOOKS.

- Theology.*
Benson's (Rev. R. M.) *Spiritual Readings for Every Day*, Advent, 12mo. 5*l.* cl.
Godet's *Biblical Studies on the Old Testament*, edited by Hon. and Rev. W. H. Lyttelton, 12mo. 6*l.* cl.
Haupt's (E.) *First Epistle of St. John*, translated by W. B. Pope, 8vo. 10*l.* cl.
Jones's (W. H.) *Pastor Ecclesie Sarisburiensis*, Vol. 1, 15*l.* swd.
Nicholson's (E.) *Gospel according to the Hebrews*, 8vo. 9*l.* cl.
Salt's (A.) *Godparents at Confirmation*, 12mo. 2*l.* cl.
Steinmeyer's (Dr. F. L.) *History of the Passion and Resurrection of Our Lord*, translated by Rev. T. Cramer and Rev. A. Cusin, 8vo. 10*l.* cl.
Thomson's (Archbp. of York) *Word, Work, and Will*, 9*l.* cl.
Law.
Wigram's (W. K.) *The Justice's Note-Book*, cr. 8vo. 10*l.* cl.
Fine Art.
Bunyan's *Pilgrim's Progress*, with 100 Illustrations by F. Barnard and others, Edition de Luxe, royal 4to. 105*l.*
Caldecott's (R.) *Picture Book*, 4to. 5*l.* cl.
Du Maurier's (G.) *English Society at Home*, from the Collection of Mr. Punch, Indian proof impressions, 42*l.* cl.
Handbooks to the Cathedrals of England, St. Paul's, 10*l.* cl.
Illustrated Biographies of Great Artists, Rubens, by C. W. Kett; Hogarth, by A. Dobson, cr. 8vo. 3*l.* each, cl.
Photographs of Early Christian Art, prepared under the direction of J. H. Parker, royal 4to. 42*l.*
Pullan's (R. P.) *Eastern Cities and Italian Towns*, with Notes on their Architecture, cr. 8vo. 5*l.* cl.
Poetry and the Drama.
Jevons's (M. A.) *The Syrens*, and other Poems, cr. 8vo. 2*l.* cl.
Tales from Ariosto, Retold for Children, by a Lady, 4*l.* cl.
Webster's (A.) *Disguises*, a Drama, 12mo. 5*l.* cl.
Music.
Cambridge Psalter, for Use of Choirs and Organists, 2*l.* cl. 1*l.*
Tennyson's Songs, set to Music by various Composers, edited by W. G. Cusins, 4to. 21*l.* cl.
Philosophy.
Erchomenon, or the Republic of Materialism, 12mo. 5*l.* cl.
Harper's (T.) *The Metaphysics of the School*, Vol. 1, 10*l.* cl.
History and Biography.
Adams's (W. H. D.) *Episodes of Anglo-Indian History*, 10*l.* cl.
Darwin (Erasmus), by E. Krause, translated from the German by W. S. Dallas, cr. 8vo. 7*l.* cl.
Episodes of History, Stirring Incidents in the Lives of Men and Nations, 12mo. 2*l.* cl.
Palmerston (Viscount), Life and Correspondence of, by Hon. E. Ashley, 2 vols. cr. 8vo. 12*l.* cl.
Pearce's (W. C.) *History of Holland and Belgium*, 12mo. 2*l.* cl.

- Stanley (Edward and Catherine), *Memoirs of*, edited by their Son, A. P. Stanley, cr. 8vo. 9*l.* cl.
Torrens's (W. M.) *Marquis Wellesley, Architect of Empire, an Historical Portrait*, Vol. 1, 8vo. 14*l.* cl.
Geography and Travel.
Bird's (I. L.) *A Lady's Life in the Rocky Mountains*, 10*l.* cl.
Bradbury's (E.) *Pilgrimages in the Peak, Derbyshire Essays*, cr. 8vo. 2*l.* cl.
De Amicis's (E.) *Morocco, its People and Places*, translated by C. R. Tilton, 4to. 21*l.* cl.
Episodes of Foreign Life and Manners, and Pictures of Foreign Lands, 12mo. 2*l.* cl.
Episodes of Personal Adventures in Field, Flood, and Forest, 12mo. 2*l.* cl.
Moltke's (Count) *Notes of Travel, Extracts from his Journals*, cr. 8vo. 6*l.* cl.
Stanley's (H. M.) *Through the Dark Continent*, cheaper edition, cr. 8vo. 12*l.* cl.
Whymper's (E.) *The Ascent of the Matterhorn*, 8vo. 10*l.* cl.
Philology.
Xenophon's *Cyropædia*, Books 7 and 8, edited, with Introduction, &c., by A. Goodwin, 12mo. 5*l.* cl.
Science.
Allan's (J. W.) *Notes on Fever Nursing*, cr. 8vo. 2*l.* cl.
Duncan's (J. M.) *Clinical Lectures on the Diseases of Women*, delivered in St. Bartholomew's Hospital, 8vo. 5*l.* cl.
Schorlemmer's (C.) *Rise and Development of Organic Chemistry*, cr. 8vo. 2*l.* cl.
Wright's (E. P.) *Animal Life*, royal 8vo. 15*l.* cl.
General Literature.
Balzac's (H. de) *Poor Relations, Cousin Pons*, translated by P. Kent, cr. 8vo. 2*l.* cl.
Church Birthday Book, 18mo. 2*l.* cl.
"Hand and Heart" Christmas Box of Fireside Tales and Sketches, cr. 8vo. 2*l.* cl.
Holt's (E. S.) *Maiden's Lodge, or None of Self and all of Thee*, 12mo. 3*l.* cl.
Household Birthday Book and Marriage and Obituary Register, 32mo. 2*l.* cl.
In Prison and out, by Hesba Stretton, cr. 8vo. 2*l.* cl.
Jephson's (R. M.) *The Roll of the Drum*, cr. 8vo. 5*l.* cl.
Keble Autograph Birthday Book, with Floral Illustrations, by E. L. M., royal 8vo. 15*l.* cl.
Kingston's (W. H. G.) *A Yacht Voyage round England, 5*l.**
Little Cousins, or Georgie's Visit to Lottie, by "Brenda," 3*l.*
Meade's (L. T.) *The Children's Kingdom*, cr. 8vo. 5*l.* cl.
Miller's (O. T.) *Little Folks in Feathers and Fur*, and others in Neither, 2nd series, sm. 4to. 5*l.* cl.; 2 series in 1 vol. 9*l.*
Ollivant's (J. E.) *Hine Moa, the Maori Maiden*, 12mo. 3*l.* cl.
Osborn's (Y.) *Judy, or only a Little Girl*, sm. 4to. 3*l.* cl.
Quentin's (C.) *Through the Storm*, 3 vols. cr. 8vo. 31*l.* cl.
Spalding's (E. A.) *Elizabethan Demonology*, cr. 8vo. 5*l.* cl.
Spencer's (H.) *Ceremonial Institutions*, 8vo. 7*l.* cl.
Spencer's (E.) *Daily Readings for a Year*, cr. 8vo. 3*l.* cl.
Waugh's (E.) *Around the Yule Log*, 12mo. 2*l.* cl.

LEVER'S LIFE.

November 21, 1879.

WITH the sole object of vindicating my name as a truthful biographer, and in consequence of the observations made by Mrs. Bowes-Watson, I have placed in the custody of William Archer, Esq., F.R.S., Librarian, National Library of Ireland (who will allow any inquirers to see them), the original documents from which I compiled the notice of Charles Lever's son; and I think it will be admitted that the collective authority of the writers was such as warranted me in accepting their statements as true, including the description of poor Cornet Lever's remains in the Morgue. The latter, though solely intended by me as an historic fact, appears, I regret to say, to have caused pain. To cite now the documents wherein it is set forth might tend to irritate a wound which it would be rather my desire to close. With this feeling, I shall in future editions give due prominence to the authorized account—this day communicated to me by the family in a MS. letter—of the death, on September 28th, 1863, of Charles Lever's only son. That my biography is not, in the opinion of a reliable authority, disfigured by what your correspondent calls "cruel slander" is clear from the following remarks, expressed by a near relative of Charles Lever. I allude to Henry Innes, whose mother and Charles Lever's mother were first cousins, and whose sister married the novelist's only brother, Rev. John Lever, Rector of Ard-nurchur. It is to Dr. Lever, the son of this good clergyman, that my book has been by permission inscribed. Meanwhile Henry Innes writes:—

"Your letters to me [during the progress of the memoir] gave ample evidence of your desire to omit or to qualify anything that might by possibility hurt or annoy any of Lever's relatives or friends. I never made a suggestion that you should act so, it came entirely from yourself, and I believe the cause to have been your deter-

mination to discharge your duties as biographer honestly and truthfully, but at the same time with delicacy and good nature. Remember that a book is judged not by what is written of it, but by what is written in it."

But for the complaint made by Mrs. Bowes-Watson, it would surely not be necessary to add that many of our best memoirs of public men have been written on the assumption that the life of a public man is public property. In my case I have not been wanting in courtesy. Three years ago I wrote to India to apprise Lever's eldest daughter of the work on which I was engaged. And in February, 1877, Major D—, whom Lever would have chosen as his biographer, and who kindly placed all his MS. treasure in my hands, addressed to another daughter of Charles Lever a letter most elaborately explanatory of my project. I respectfully challenge proofs of the allegations that my book "abounds in errors and misstatements," that it is "the reverse of the truth," "an egregiously incorrect work," and that I am "no accurate biographer." It was surely no grave error to record that the father of Ireland's novelist, like Moore's, had been engaged in honourable industry.

As regards a new life of Lever, announced by Mrs. Bowes-Watson as in contemplation, it also may have some difficulties to meet, for, as we are reminded by the *Athenæum* of January 4th, 1879 (p. 12), "The life of any one when written by his daughter is apt to provoke rather the cynicism than the sympathy of the reader."

W. J. FITZPATRICK.

MRS. CHARLES DICKENS.

By a pathetic coincidence, the widow of Charles Dickens died within a few hours of the publication of his collected correspondence, in the earlier half of which her name appears so conspicuously, and always in association with words expressive of the utmost affection. The letters of her husband were issued from the press on Friday, the 21st of November, 1879, and at half-past eight o'clock on the following morning Mrs. Dickens breathed her last at 70, Gloucester Crescent, Regent's Park, passing away at the end rather suddenly, though her demise had been preceded by eighteen months of intermittent, but at times acute, suffering. The deceased lady was the eldest daughter of Mr. George Hogarth, who attained considerable eminence as a musical critic in the earlier part of this century, first of all in connexion with the *Morning Chronicle*, but afterwards as the author of 'Memoirs of the Musical Drama' and of a comprehensive work in relation to the 'Opera in Italy, France, Germany, and England.' Forty-three years ago, on the 2nd of April, 1836, Charles Dickens, then a reporter on the *Morning Chronicle*, married Catherine Hogarth, the latter being at that time twenty-two years of age, and the former twenty-four. Just two days before their wedding there had been published in a green cover, embellished by Seymour, No. 1 of 'The Posthumous Papers of the Pickwick Club.' The young couple passed their honeymoon in the little village of Chalk, lying midway between Gravesend and Rochester, and on their return to London they settled down in what had previously been the bachelor chambers of the bridegroom in Furnival's Inn. Within half a year from that time Dickens, already popularly known as "Boz," sprang into sudden celebrity as the author of 'Pickwick.' His career as a Parliamentary reporter closed at the end of that session, and his chambers in Furnival's Inn, like those of Traddles and the dearest girl in the world, were given up, and husband and wife moved into their first town house, 48, Doughty Street.

For twenty years they lived happily together, ten children being born to them—seven sons and three daughters. In the three volumes of the Life by Mr. Forster, and now more recently

in the two volumes of the Letters edited by the novelist's sister-in-law and his eldest daughter, the pleasantest glimpses are caught of their many happy associations. Early in the second year of their marriage we find them, in the July of 1837, flitting upon a ten days' trip into Flanders, in company with the "shrewd, observant young artist" who was then already, as he continued to be for so many years afterwards, "Boz's" illustrator—"Phiz," otherwise Hablot Knight Browne. Mrs. Dickens shared not only her husband's holiday excursions, but his first astounding successes—his enthusiastic reception, for example, in 1841 in Edinburgh, and his nothing less than triumphal progress in the following year through the United States of America. Upon the morrow of the private theatricals which came off at Montreal on the 25th of May, 1842, Dickens exultingly writes, "Only think of Kate playing, and playing devilish well, I assure you!" Amy Templeton in 'Deaf as a Post' to her husband's Gallop and Lord Mulgrave's Crupper. Notwithstanding her excessive reluctance to travel when first the project was afoot for their crossing the Atlantic, they were no sooner landed in America than her exceptionally rare qualifications as a traveller were made manifest, to her husband's exceeding enjoyment. "Since we got over the first trial," he wrote, "of being among circumstances so new and so fatiguing, she really has made the most admirable traveller in every respect. She has never screamed or expressed alarm under circumstances that would have fully justified her in doing so, even in my eyes; has never given way to despondency and fatigue, though we have now been travelling incessantly through a very rough country for more than a month, and have been at times, as you may suppose, most thoroughly tired; has always accommodated herself, well and cheerfully, to everything, and has pleased me very much and proved herself perfectly game." Her gentle and graceful appearance at that period Maclise has perpetuated in the pencil drawing in which she is sketched between her famous husband and her sister Georgina. The happy days came to a close at last when, after two years of gradual estrangement, husband and wife in the May of 1858 agreed to a separation. According to Mrs. Dickens's expressed wish, the eldest son lived with her, an arrangement to which his father at once assented. The rest of the children remained with him, their intercourse with their mother being left entirely to themselves. Twelve years afterwards, when Charles Dickens suddenly breathed his last, it was to his widow that the Queen telegraphed from Balmoral "her deepest regret at the sad news of Charles Dickens's death." Now, nine years and five months later, the widow has in her turn expired, tenderly solaced for months past by her two dear daughters, Mamie (Miss Dickens) and Kate (Mrs. Perugini), in the midst of the not infrequent paroxysms of anguish caused by the cruel malady from which she was suffering.

OPEN-AIR COURTS.

Castelnau, Barnes, S.W.

I PROMISED to communicate to the *Athenæum* those instances of open-air courts sent to me in reply to my letter on p. 367 which I had not known of before. I have to thank many kind correspondents for their references, but the only instance which I have now to communicate is one kindly sent me by Mr. Eugene E. Street, of Bognor. The Court Baron of the Manor of Warnham (there is no trace of a Leet) is opened by proclamation in the corner of a field just without the village of Warnham, and then adjourned to the "Sussex Oak" public-house. This spot is the site of the ancient manor or court-house. The court was opened by the steward on the 8th of February, 1878, in the midst of a driving snowstorm. This is information not contained in any history of Sussex that

I am aware of, and is not mentioned in the valuable series of 'Sussex Archaeological Collections,' vols. i.-xxv.

Now, if I may be allowed a short comment upon this, there appears to me to be more than one link with the primitive politics of Britain preserved in this open-air manor court. I have many instances of open-air courts meeting in fields, and many instances of them meeting under trees; but in this one instance there seems to be a double association; and I would interpret it, judging from my other evidence on the subject, in this wise: the court of the primitive local jurisdiction, descended to modern times in the shape of a manor, met in its accustomed place—the field outside the town (*tan*), just where it might have been expected to meet, judging from such important evidence as Mr. Kemble brings to bear upon the subject (see 'Saxons in England,' i. 75). But under the Sussex Oak, situated also in or near the village, the court of the higher jurisdiction, perhaps the shire-moot, was accustomed to meet. When the latter, therefore, gave way to modern political influences—was brought into the State machinery of modern England—the primitive custom of holding its court under the Sussex Oak was given up. But the local court, still influenced by primitive associations, kept up the reverence always paid to places of meeting by adjourning its own meeting from its accustomed place to the far more important and far more sacred spot—the deserted meeting-place of the shire-moot.

This seems to me to be the explanation which should accompany the important phenomena brought out by the Warnham Court. I am well aware that in stating this for the pages of the *Athenæum* I have had to leave out all the arguments for my theory, as it may be called; but still I trust such an explanation may serve to show the real historical importance of this subject, and bring me still more instances to enrich my collection. The more I study the question, the more certain am I that the primitive open-air assembly belongs to that important branch of knowledge first brought out by Sir Henry Maine in his 'Ancient Law,' and Mr. Freeman in his 'Comparative Politics.'

G. LAURENCE GOMME.

MR. MARK NAPIER.

SCOTTISH society has met with a heavy loss in the death, though at a ripe old age, of Mark Napier, Sheriff of Dumfriesshire, a man of considerable distinction in literature as well as in his own profession. His keen, mobile, refined countenance, reflecting the gentle, chivalrous nature within, and the slight, active frame, bearing the burden—never more gallantly borne—of eighty-one winters, yet animated by an ever-youthful spirit which seemed to defy the advances of age or disease, will be generally missed; while his gaiety, wit, and spirit, true and warm heart, and genial and withal courtly manner, had besides endeared him greatly to a very large circle of friends. Although favourably known and esteemed in his profession, where his book on the law of Prescription is still the standard work, the bent of his mind lay rather in the direction of family history, memoirs, and antiquities. He set a high value on a distinguished ancestry, a feeling to which we owe the life of the inventor of logarithms; and the same feeling, combined with high Tory sympathies, no doubt stimulated him in the laborious investigations which bore fruit in his various works on the life and times of the great Montrose, from whom he was collaterally descended, and on the almost equally congenial subject of Claverhouse. He could also produce on occasion very touching as well as very spirited verse, but little of this was ever printed. Mr. Napier was one of those Scotchmen whom a dislike to Presbyterianism has, perhaps, rather blinded to the heroic as well as

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to the poetic side of the Covenanted movement, and he lately waged a long and characteristic war, with all the fervour of the Napier temperament, against Principal Tulloch and others, to refute the story of the "Wigton Martyrs."

Mr. Napier had a cultivated taste in various branches of art, and the collection of paintings and china which fills his beautiful house in Edinburgh is of considerable value.

THE NAME OF CARCHEMISH.

Beyrout, Oct. 30, 1879.

SOME time ago, when I proposed to explain the name of the Hittite city of Carchemish as the "Fort of Chemosh," it was suggested as an impediment to such an explanation that Chemosh was a Moabite and not a Syrian or Hittite deity. At the present time, when the arrival of the antiquities from Jerabolus has called attention to this city, I would repeat my suggestion, together with the reasons which induce me to so explain the name. In the cuneiform inscriptions we find the name of the Hittite capital usually written Gar-ga-mis, but in the inscription which contains the earliest mention of this city, namely, the cylinder of Tiglath-pileser I. (B.C. 1120), there is a different and variant form, namely, Kar-ga-mis. The first sign in this group is the common ideograph for "a fort," and occurs in numerous places in the inscriptions with that meaning. The name which the Assyrian king gave to the Hittite frontier city of Tularsarp, situated opposite Carchemish, and captured by him in one of his early campaigns and converted into an Assyrian outpost, was Kar Shalmanu-esir, "Fort Shalmanesar." With regard to Gamis or Gamish, corresponding to the Moabite Chemosh, it is but the common dialect change, especially met with in the Babylonian vernacular, of P into J . In the name of a

Moabite king who paid tribute to Esarhaddon the name is spelled Qa(P)-mu-us, and probably the northern Hittite dialect changed this into Gamis. There is one other fragment of evidence which seems to connect Chemosh and his worship with the people of Carchemish. In the book of Numbers (chap. xxii. *et seq.*) we learn that when the Israelites had come to the borders of Moab, the Moabite king in terror sent messengers to "Balaam the son of Beor of Pethor, which is by the river of the land of the children of his people." This city of Pethor, the abode of Balaam, is evidently the ancient city *Pitru* of the Assyrian inscriptions, which was said to be situated in the approach to Carchemish at the mouth of the Sangur (Sagur) river. This city was of considerable importance in Western Asia, being apparently both a strong and fortified city and also a sacred city, a species of Hittite Delphi. It was taken by Tiglath-pileser I. (B.C. 1120), but was lost during the period of anarchy between the early and middle empires. Here Shalmanesar (B.C. 854) received the tribute of the Hittite kings, including Sangara, King of Carchemish. It is also mentioned in the inscriptions of Esarhaddon. The expression, "river of the land of the children of his people," would seem to indicate some consanguineous relationship between the Hittite and the Moabite, and when we find how, during the Syrian wars of the middle empire, from 885 B.C. to 721 B.C., these tribes combined against the Assyrians, it is not surprising to find Chemosh a common deity to both. Balaam was evidently one of the priests or seers of Pethor, "the oracle city," which was renowned throughout the nations, and Balak sent for him to curse Israel. Considering these points, it is not strange that Carchemish should be the Kar-Chemosh or "Fort of Chemosh." The name of the city in the Egyptian inscriptions also seems to point to this explanation of the name. Let us hope that the time is not far distant when a more local light may be thrown on this interesting ques-

tion by the decipherment of the Hittite inscriptions.

W. SR. C. BOSCAWEN.

P.S.—The traders of Carchemish were among the first to use the cursive Aramean writing, and it was for their benefit that the bilingual Aramean and Assyrian legends were written on the standard weights at Calah (Nimroud). The earliest of these legends is in the middle of the eighth century.

SERGEANT COX.

THE death of Mr. Serjeant Cox is announced. Serjeant Cox was a writer of law text-books, but he was more widely known as the founder of the *Law Times* in 1843. Along with Mr. Crockford, he planned that well-known book of reference 'Crockford's Clerical Directory,' and he was the proprietor of the *Clerical Journal*. The most successful of his journalistic speculations was the *Field*, which he bought for a very small sum when it was in a moribund condition, and by his energy and foresight he made it one of the most widely circulated and profitable papers of the day. In the same manner the *Queen*, which was founded by the late Mr. S. O. Beeton, was acquired by Mr. Cox on very easy terms, and is understood to be now a valuable property. Mr. Cox was less successful with the *Critic*, which was started by him and Mr. Crockford; and after a struggle which he maintained with characteristic energy for some fifteen years, Mr. Cox gave up in despair the attempt to make it pay its way. Mr. Cox in his later years devoted much time to spiritualism, and founded a society for the investigation of what he termed "psychic force." His psychological theories attracted a good deal of ridicule, but even his strongest opponents admired the kindness and honesty of the man.

MR. DELANE.

THE death of Mr. Delane last Saturday was not an unexpected event, for though his health rallied somewhat when he retired from Printing House Square, the improvement was but momentary, and his friends had long ago given up hope of his ultimate recovery. It is not wonderful that he should have felt that life would have little value to him if he gave up the occupation which had for so many years occupied all his thoughts; but there is no doubt that had he retired a few years sooner than he did he might have attained to a far greater age than sixty-two.

How any human being can endure for many months the strain, mental and physical, involved in editing a daily paper is to bystanders a mystery; and there is little doubt that the burden has grown greatly heavier of late years. The perfecting of telegraphic communications, which makes possible the receipt of important intelligence from all parts of the globe at a late hour, and, on the other hand, the "newspaper train," which necessitates that the paper be ready at an earlier hour than before, have enormously added to the troubles of an editor, and Walter presses and composing machines have been quite unable to restore the balance. The production of each number of the *Times* is a more laborious matter nowadays than it was forty years ago; and yet Mr. Delane would never spare himself, and persisted in directing every portion of the paper. Whether in the attempt to do this he acted, as he believed he did, for the best interests of his paper may be doubted, for he was essentially a politician, and politics was the only subject that really interested him, and for art, literature, music, or the theatre he at heart cared little; but there is no doubt that the immense amount of labour he undertook was more than even his iron constitution could endure. When Delane succeeded Barnes, the struggle between the *Times* and the *Morning Chronicle* was at its height, and it shows the ability of the young editor that he was able, on Mr. Black's retirement, to outstrip his formidable rival. The famous

letter in which Sir Robert Peel, in retiring from office, thanked him for his support, is another proof of the influence which he had acquired. He did not invent any new line of tactics, but he followed with great dexterity the policy inaugurated by Sterling, that of making the *Times* the exponent and, if possible, the leader of English opinion; and his power was at its height in the interval between the subsidence of the *Chronicle* and the rise of the penny papers, or, roughly speaking, between 1851 and 1861. The rivalry of the penny press, London and provincial, has proved more formidable than that of the *Morning Chronicle*, but Mr. Delane's energy and judgment maintained the prestige of his journal. The capital error of allowing Reuter's Agency to obtain such a position as a collector of news was probably not due to him.

Mr. Delane was fond of society, and yet he was, as a rule, rather silent in company, and he had little of the air of a man of the world. But under a somewhat blunt exterior were concealed keen power of observation and a genuine urbanity. He understood how important it was for one in his position to be personally acquainted with political leaders, and the foresight he displayed as an editor in estimating the direction of public opinion was no doubt largely due to the ability with which he read the characters of those with whom he came in contact. At the same time his firmness saved him from compromising his independence, as a weaker man would have done.

An amusing story is current, which, whether correct or not, illustrates the supreme importance he attached to politics. A critic in the *Times*, noticing a performance at Covent Garden, complained bitterly of an oboe player whose shortcomings had, he said, been conspicuous. The oboe player wrote to complain, and Mr. Delane sent for Mr. Oxenford—in those days music was subordinated to the drama in the *Times* arrangements—and addressed him in a style which may remind our readers of a well-known scene in *Rabelais*: "I have no doubt your assistant has been perfectly correct in what he says, but such and such events are happening"—mentioning political occurrences in various quarters of the globe—"and all these the *Times* has to settle. We cannot have our attention called off at such a crisis to the complaints of an oboe player. I beg, therefore, that nothing of this kind may occur again."

Literary Gossip.

NEXT week, probably, we shall begin printing some important letters discovered by Mr. Scott, relating to the 'Eikon Basilike.'

A GRATIFYING proof that Major Pinto, the African traveller, is recovering from his recent severe illness has come to our knowledge. Messrs. Sampson Low & Co. have just received a quantity of manuscript, and hope to be able to publish 'The King's Rifle' much sooner than was anticipated from the serious nature of the major's malady, congestion of the lungs aggravated by an old bullet wound.

IN the essay entitled 'Dickens as a Journalist,' which Mr. Charles Kent has in preparation, there will be printed the first piece of descriptive reporting penned by Charles Dickens, and printed in the *Morning Chronicle* long before one word of his 'Sketches by Boz' in the *Evening Chronicle* was written—in fact, months before the latter journal had sprung into existence. In making some researches Mr. Kent came upon it by a lucky chance, and Mr. Thomas Beard identified this descriptive report as having, to his own personal knowledge, been wholly written by Dickens. The extract

from it is stamped unmistakably by that peculiar humour afterwards rendered so familiar by "Boz" through the 'Sketches' and 'Pickwick.' The account relates to an *al fresco* celebration at Edinburgh in the September of 1834. Mr. Kent's article is to appear in the December number of the new press organ the *Journalist*.

MANY of our readers will be glad to learn that, at the instance of the Trustees of the British Museum, the Government has bought the extensive and important Crace collection of maps, plans, topographical drawings, and views of London, which has been, and is still, exhibited in the Exhibition Road, South Kensington. Owing to the patriotic liberality of the late owner, who desired to carry out the wishes of his deceased father, the collector, the Trustees have obtained this collection at less than half its market value, the price being 3,000*l.*; whereas if the works were sold severally they would realize a very much greater sum. The collection was valued at between 6,000*l.* and 7,000*l.* It comprises large and extremely rare views of ancient London on large scales, besides topographical drawings by Rowlandson, Dayes, the Sandbys, Havell, and others, and some interesting and rare portraits.

THE Irish Archaeological and Celtic Society of Dublin has nearly ready for publication a limited edition of a unique and hitherto unprinted contemporary history of affairs in Ireland from the "rising" in 1641 to the reduction of the Royalists there in 1652. The work, which is illustrated with engravings, will, we understand, supply many novel details in connexion with important personages of those times, as well as with Oliver Cromwell and his movements in Ireland. Numerous unpublished letters and documents have been brought together by the editor, Mr. John T. Gilbert, F.S.A., from the archives of the House of Lords and other sources, in elucidation of the statements in the work, which, it may be added, differ very much from the accounts given by Carte and other compilers, who have hitherto been implicitly followed.

MR. MUDIE has taken 1,500 copies of Mrs. Brassey's new book, 'Sunshine and Storm in the East,' which will be published by Messrs. Longmans & Co. early in December.

MR. HERBERT GILCHRIST (a son of the biographer of Blake), who was residing in America from the autumn of 1876 to the summer of 1879, has brought back with him an oil portrait executed by himself of the poet Walt Whitman, from sittings given while Mr. Gilchrist was staying in Philadelphia; the poet lives close by, at Camden, New Jersey. So far as we know, this is the first portrait of Mr. Whitman that has been painted; all those which have been current hitherto are photographs or engravings from photographs.

PART IV. of the 'Fac-similes of Ancient Charters in the British Museum' is just about to be issued. This volume completes the series of ante-Norman *diplomata* in the Museum, and contains as well some papyri of the Lombardic period, early French documents, and copious indices of persons and places. It will be a welcome addition to the library of the paleographer.

MRS. RICHARD BURTON is preparing a series to supply mainly reading for boys as prizes or Christmas books. She takes India as her subject for the first year, where so many of our youth begin their career in life. Capt. Burton, having obtained a thorough knowledge of India whilst serving on Sir Charles Napier's staff, wrote some seven or eight works. From these she culls a series of picture-characters. She intersperses sport, legends told in camp during long evenings, information about the bayonet and sword, &c. The book is illustrated, and is introduced by a biography of Capt. Burton, collected from a variety of sources, by an old schoolfellow, who signs himself "Oxonian." The volume is entitled 'Indian Sketches for Boys,' by "Aunt Puss," and will be published by Messrs. William Mullan & Son. A new series of the *Children's Advocate* will be commenced in January, edited by Rev. T. B. Stephenson. This periodical will specially represent philanthropic work for children, but will contain articles of general interest. 'The Amber Star,' a new story by Mrs. M. Dickinson; 'An Orphan's Tale,' and other papers, by Mrs. Mortimer Collins; 'A Festival Address,' by Dean Stanley, &c., will appear in the volume for 1880. The *Advocate* will be published by Messrs. Griffith & Farran.

MISS BRADDON has just completed her revision of the most popular of 'The Arabian Nights,' namely Aladdin, Sindbad, and Ali Baba. Her version, illustrated by Gustave Doré and other artists, will be published early next week by Messrs. J. & R. Maxwell.

THE Rev. John Harris Backhouse's reproduction of St. Barnabas's letter, according to the Oxford edition of 1642 (the discovery of which was mentioned in our columns some time ago), with a critical introduction, will be published by the Delegates of the Clarendon Press.

MESSRS. MACMILLAN & Co. will shortly publish a new book by Dr. James M'Cosh, President of the New Jersey College, Princeton, on 'The Emotions.'

THE Life of Major-General Sir James Outram—which we stated in the *Athenæum* of June last to be in preparation—will be published by Messrs. Smith & Elder, it is believed, early in the coming year. Independently of the many questions of political value which it embraces—among others our relations with Persia and Egypt—Outram's views on the organization of the Indian army, and especially his personal experiences in Afghanistan and Baluchistan, are of interest at the present time. The materials, diaries, &c., which have been used are very copious.

THE Hebrew periodical *Hammelitz*, published at St. Petersburg, to which Dr. Harkavy contributes interesting extracts from the MSS. in the Imperial Library, has been suspended for five months.

THE Council of the Bristol University College have refused to accept the resignation of Prof. Marshall, their principal, but have preferred to invite him to retain his position with some alleviation of his onerous duties.

THE first two volumes of 'The English Poets,' selections with critical introductions

by various writers, and edited by Mr. T. H. Ward, are in the press, and will be published by Messrs. Macmillan & Co. soon after Christmas. The principal work has been distributed as follows: Vol. I. (from Chaucer to Donne). General Introduction by Mr. Matthew Arnold; Chaucer, by the editor; 'Piers Plowman's Vision,' by Prof. Skeat; Gower, &c., by Mr. T. Arnold; the early Scottish poets, by Prof. Nichol and others; the ballads, by Mr. Andrew Lang; early sixteenth century poets, by Mr. J. C. Collins; Sackville and Spenser, by the Dean of St. Paul's; Shakspeare's Sonnets, &c., by Prof. Dowden; minor Elizabethans, by Prof. Hales, Mr. Gosse, and the editor. Vol. II. (from Ben Jonson to Dryden). Jonson, by Prof. A. W. Ward; Drummond, by the editor; Browne, Wither, and Habington, by Mr. W. T. Arnold; Herrick, Carew, Waller, and other Caroline poets, by Mr. Gosse; Marvell, by Prof. Goldwin Smith; Milton, by Mr. Mark Pattison; minor Restoration poets, by Mr. Gosse and Mr. W. E. Henley; and Dryden by Prof. A. W. Ward. Vols. III. and IV., completing the work, will go down to Clough and Landor, and will contain contributions from many of the above, and from Mr. Matthew Arnold, Mr. Swinburne, Sir Henry Taylor, Mr. Frederick Myers, and others. These volumes will be published early next year.

THE second volume of Mr. Standish's 'History of Ireland' will be published before Christmas. It will bring the history down to the death of the great Ulster or Red Branch hero Cúchulain.

A NEW monthly bibliographical review will be started in Paris on the 10th of January, under the title of *Le Livre*. It promises to be of special interest to bibliophiles, for while treating of literary topics very extensively, both critically and historically, it will be more artistically presented than any of the other journals devoted exclusively to books, rivaling in paper and ornamentation the best modern art journals. The portion devoted to the literary topics of other countries will form a very considerable feature, and contributors for the several foreign branches have been engaged. Mr. Arthur O'Shaughnessy is, we understand, to write concerning England. M. Octave Uzanne will be the principal editor, and M. A. Quantin the printer of this journal.

THE Committee appointed by the Spelling Reform Association to collect schemes of reform held its first sitting on Tuesday evening. A preliminary system of classification, suggested by Mr. Ellis, was adopted, subject to such modifications as might be found necessary. It was determined to ask, at present, no more from reformers than a tabular statement of the alphabetic or other changes proposed. The Committee will be glad to receive outlines of schemes from their authors, and also information as to foreign schemes. Correspondence should be addressed to the Secretary, at 20, John Street, Adelphi.

THE Birmingham Conservatives have started a new halfpenny evening paper, entitled the *Birmingham Daily Globe*. They have doubtless been encouraged by the great success which has attended the Liberal evening journal, the *Mail*.

AN Edinburgh firm will issue about the middle of December a handsome quarto edition of Allan Ramsay's 'Gentle Shepherd.' Besides the hitherto unpublished prologue, this edition will contain the original music of the songs, the illustrations by David Allan, and a fac-simile of a page of the author's manuscript.

AMONG Mr. Elliot Stock's announcements for the present month are the following:—The 'Biblical Museum,' Vol. VI., Old Testament section, containing the Book of Psalms; 'Biblical Things not Generally Known,' Vol. II.; 'The Philosophy of Jesus Christ,' a series of essays; 'Ben Owen'; 'The School and the World'; 'Gleanings from the Life and Teachings of Christ,' by the Rev. H. H. Bourn; 'The Evangelist and the Pastor'; 'The Boys of Raby: a Holiday Romance for Boys'; the annual volumes of 'After Work' and 'The Teachers' Storehouse.'

THE Historic Society of Lancashire and Cheshire, the headquarters of which are in Liverpool, is about to undergo reconstruction. It was established in 1848, and latterly has not shown satisfactory vitality. The Society has issued about thirty volumes. Mr. C. Hardwick, Mr. John Harland, Mr. T. T. Wilkinson, and other prominent antiquaries being contributors. Many of the papers read have been, it is thought, of too general a character, and in future it is intended to confine them chiefly to archaeological matters and data in reference to the counties of Lancashire and Cheshire.

MESSRS. APPLETON, of New York, have in the press the first volume of a 'Financial History of the United States,' by Mr. Albert S. Bolles, Lecturer on Political Economy in the University of Boston, and author of 'The Industrial History of the United States,' published at the beginning of this year, though the work now in the press was begun before it. The first volume of the 'Financial History' covers the period from 1779 to the adoption of the federal constitution. A second volume will continue the history down to the outbreak of the civil war in 1860. A third volume, completing the work, will trace the history of American financial legislation from 1860 to 1879.

MR. JOHN HEYWOOD, of Manchester, will publish early in January the first number of a new weekly educational journal, to be entitled the *Educational Chronicle and Weekly Record of Literature, Science, and Art*.

THE deaths are announced of the eminent Russian scholar Schiefner and of M. de Circourt, the translator of Mr. Bancroft's History and well known to readers of Ticknor's Life.

A CORRESPONDENT of a Manchester paper declares that most of the original furniture of the cottage in which Burns was born is now stowed away in the garrets of a house in Chester Road, Manchester.

SCIENCE

ASTRONOMICAL NOTES.

THE small planet No. 209, mentioned last week as the most recent discovery of Prof. Peters, has since been named by him Dido. The date of discovery is considered to be October 22nd, on which day its planetary character was first suspected. Herr Palisa, of Pola, has since detected another of these bodies on the 12th inst.,

which will reckon as No. 210. Names have been given to two older ones: No. 204, discovered by Herr Palisa on October 8th, is to be called Kallisto, and No. 206, found by Prof. Peters on the 13th of the same month, Hersilia. The number discovered this year has now reached nineteen, and exceeds that of any previous year.

The *Nautical Almanac* for 1883 has just been published. An endeavour has been made in it to represent the actual places of the Moon more closely than in any published tables by applying to the places derived from Hansen's tables empirical corrections determined by Prof. Newcomb. It would seem, however, from a paper by Mr. Lynn in the supplementary number of the *Monthly Notices of the Royal Astronomical Society*, that the mean error in longitude of those tables has recently arrived at a turning-point, the error in question, after approaching 10" in value, diminishing slightly in 1878, and at present it is difficult to say what its true amount may be in two or three years' time. We must hope that investigations now known to be in rapid progress will eventually result in furnishing us with better tables than those of Hansen, which have been now in use for about twenty years. The parallax of the Sun adopted in the *Nautical Almanac* for 1883 (as well as for 1882) is 8" 848, or that determined by Prof. Newcomb, and published in an appendix to the 'Washington Observations for 1865.' This was derived chiefly from the observations of the planet Mars, made at the favourable opposition of 1862, and is fairly in accord with the most probable result obtained from those of the transit of Venus over the Sun in 1874. It, or something nearly equivalent to it (8" 86 is adopted in the *Connaissance des Temps*), is now used in almost all the national ephemerides.

Lord Lindsay writes from his observatory at Dun Echt:—"On November 14th the Rev. T. W. Webb discovered a very small nebula, or nebulous star, in Cygnus. It is apparently identical with D.M. + 41', No. 4004, 8'5 mag.; 1880, R.A. 21h. 2m. 31s. Dec. + 41° 45' 3". At Dun Echt Observatory the star was seen on November 22nd and 23rd through passing clouds, and is approximately monochromatic, about 5" diameter."

Father Secchi established the observatory at Stilvio, 2,543 metres above the level of the sea. A marble medallion of the late founder has just been placed in front of the building.

SOCIETIES.

ROYAL.—Nov. 20.—The President in the chair.—Mr. G. Matthey was admitted into the Society.—The following papers were read: 'Experimental Researches on the Electric Discharge with the Chloride of Silver Battery: III. Potential at a Constant Distance and various Pressures, Tube Potential, Nature and Phenomena of the Electric Arc,' by Mr. Warren De La Rue and Dr. Müller; 'Researches on the Action of Organic Substances on the Ultra-violet Rays of the Spectrum: III. Essential Oils,' by Messrs. Hartley and Huntington; 'Preliminary Note on Magnetic Circuits in Dynamo- and Magneto- Electric Machines,' by Lord Elphinstone and Mr. C. W. Vincent; 'Preliminary Report to the Committee on Solar Physics on the Evidence in favour of the Existence of certain Short Periods common to Solar and Terrestrial Phenomena,' by Messrs. Stewart and Dodgson; 'On Definite Integrals involving Elliptic Functions,' and 'Values of the Theta and Zeta Functions for certain Values of the Argument,' by Mr. J. W. L. Glaisher; 'On the Normal Paraffins,' Part III., by Prof. Schorlemmer; 'Further Particulars of the Transit of Venus across the Sun, December 9th, 1874, observed on the Himalaya Mountains, Mussoorie, at Mary Villa Station,' Note III., by Mr. J. B. N. Hennessey; 'On the Solubility of Solids in Gases, Preliminary Notice,' by Messrs. Hannay and Hogarth; 'On certain

Definite Integrals,' by Mr. W. H. L. Russell; 'On the Action of Nuclei in producing the sudden Solidification of Supersaturated Solutions of Glauber's Salt,' by Mr. C. Tomlinson; 'On the Geometric Mean in Vital and Social Statistics,' by Mr. F. Galton; 'On the Law of the Geometric Mean,' by Mr. D. M. Alister; and 'Correction of Errors in his Paper on Diurnal Variations,' by Mr. F. Chambers.

GEOGRAPHICAL.—Nov. 24.—Right Hon. the Earl of Northbrook, President, in the chair.—The following gentlemen were elected Fellows: Ibrahim Helmy Pacha, Sir H. G. Booth, Major-Generals R. Biddulph, E. G. Bulwer, J. W. Cox, and F. Moberly, Col. M. Hunter, D. Macintyre, G. C. Thomson, and F. W. E. Walker, Majors R. J. Maxwell and Serpa Pinto, Capt. C. K. Brooke, E. C. Browne, Lord Gifford, H. C. Reynolds, W. Shepherd, and D. W. Stephens, Lieuts. J. C. Bell, J. Ross, and Lucien N. B. Wyse, Revs. C. Davis and Dr. J. O. Means, Messrs. W. E. Baxter, B. P. Bidder, T. Bird, J. L. Bradfield, J. W. Bryans, C. Clauson, L. Dale, C. J. Follett, G. B. Glover, W. B. Guinee, H. Hayes, C. E. Hodson, W. P. Hutton, A. C. Johnston, C. C. Lees, C. Lowenstein, A. Marshall, T. M'Clure, C. T. Olsen, W. G. Pedder, E. A. Petherick, C. M. Roys, W. H. Rodd, T. H. Sanderson, D. E. Saurin, R. L. S. Smyth, H. C. Stockley, M. J. Sutton, jun., F. Swanzy, F. Taylor, G. Waller, E. Wheeler, and J. S. Wilkinson.—The paper read was 'The Arctic Campaign of 1879 in the Barents Sea,' by Capt. A. H. Markham.

GEOLOGICAL.—Nov. 19.—H. C. Sorby, Esq., President, in the chair.—Messrs. E. K. Binnis and J. Dawson were elected Fellows.—The following communications were read: 'Supplementary Note on the Vertebrae of Ornithopsis, Seeley (= Eucamerotus, Hulke),' by Mr. J. W. Hulke; 'On the Concretionary Patches and Fragments of other Rocks sometimes contained in Granite,' by Mr. J. A. Phillips; and 'On certain Geological Facts witnessed in Natal and the Border Countries during Nineteen Years' Residence,' by the Rev. G. Blencowe.

BRITISH ARCHEOLOGICAL ASSOCIATION.—Nov. 19.—Mr. T. Morgan in the chair.—After the election of many new Members, reference was made to the Saxon church of Escombe, near Bishop's Auckland, the discovery of which had been communicated to the Congress by the Rev. Dr. Hooppell. The building is entirely of Saxon date, all the walls being original and even the gables. The height, as is usual in buildings of this early date, is great for the size. This is in the nave 24 ft. 4 in., while the extreme length of nave and chancel is only 56 ft., width 14 ft. 4 in. The chancel arch is a plain semicircle, and only 5 ft. 3 in. wide. All the walls are built of squared stones brought from the Roman station at Binchester (Vinorium), and the name of the Sixth Cohort has been met with built up among the walling. Escombe is a secluded village, and to this must be attributed the fact that the existence of this most interesting structure should have remained unknown until now. The plans will appear in the next part of the Society's *Journal*.—Mr. L. Brock made mention of the proposal before the Italian Government to rebuild the front of St. Mark's, Venice. This work was strongly condemned, and a resolution to that effect was carried unanimously.—The Rev. Prebendary Scarth reported the further discovery of important Roman remains at Bath, and Mr. C. Lord exhibited some remarkable earthenware pipes, with neatly worked joints, found under the Roman camp at Soddington, near Edgbaston, where the Chairman pointed out, similar remains were found in 1817.—Mr. Turner described a curious class of biers remaining in some of the Norfolk churches, and Mr. Watling exhibited a large collection of transcripts of ancient glass,

&c., from Norfolk and Suffolk.—The Rev. S. M. Mayhew read an elaborate paper 'On the Antiquities of the Isle of Man,' referring especially to the interlaced crosses and the curious little churches known as "creels."—The proceedings were brought to a close by the portion of a paper 'On the Results of the recent Congress,' by the Chairman, but the conclusion had to be deferred for want of time.

NUMISMATIC.—Nov. 20.—Dr. J. Evans, President, in the chair.—The Rev. Canon Pownall exhibited a coin of one of the types of Edward the Confessor struck at Thetford, but bearing instead of the name of Edward that of EADRED REX, and on the reverse ATSEK ON THETFOR—Atsek being a known Thetford moneyer of Edward the Confessor. Canon Pownall also exhibited some counterfeit base shillings of Edward VI. without any trace of silver remaining upon them.—Mr. P. Gardner read a paper 'On some Coins brought from Kashgar by Sir Douglas Forsyth.' Among these were two of iron, probably of a local issue. One of them bore a name resembling that of Hermæus, the Greek king of Bactria, in Aryan letters, and on the reverse some Chinese characters. Mr. H. Howarth supplemented the paper with a short dissertation on the ancient geography of Kashgar.—Mr. J. White read a paper 'On the Iron Money of the Japanese,' and exhibited a selection of twenty specimens, together with a bronze coin of the same size, equal in value to the twenty iron coins. Mr. White said that although the iron coins were only worth about the hundredth part of a farthing apiece, some small articles were to be purchased with them, but that they were chiefly used for the giving of alms and as offerings to the gods.

STATISTICAL.—Nov. 18.—T. Brassey, Esq., M.P., in the chair.—After the election of seventeen new Fellows, the President delivered his inaugural address, the subject being 'Agriculture in England and the United States.' At the close of the address the President presented the Howard medal and 20s. to Miss Beatrice A. Jourdan. The President then announced the subject of the essay of next year, viz., 'The Oriental Plague in its Social, Economical, Political, and International Relations.'

ZOOLOGICAL.—Nov. 18.—Prof. Flower, President, in the chair.—The Secretary read a Report on the additions to the Society's menagerie during June, July, August, and September.—Letters and papers were read: by Mr. H. O. Forbes, on the distribution of the Badger-headed Mydaus in Java,—from Dr. A. B. Meyer, in which the habitat of *Cervus Alfredei* was stated to be Samao and Leyte islands of the Philippine group.—Mr. E. R. Alston exhibited some mammals collected by Mr. W. Ramsay, 67th Regiment, and one of the typical skulls of *Tapirus dovi* (Gill), which had been entrusted to him by the authorities of the U.S. National Museum.—Prof. Flower made remarks upon the skull of a White Whale (*Delphinopterus leucas*) recently obtained in Sutherlandshire.—Communications were read: from Mr. L. Taczanowski, on a new *Synallaxis* from Peru, which he proposed to name *Synallaxis fruticola*, and a new *Myiarchus* from the same country, proposed to be called *M. cephalotes*, and on some birds of interest recently received from Turkestan,—from Capt. Shelley, on a collection of birds made in the Comoro Islands, received from Dr. Kirk,—by Capt. Shelley, on two new species of African birds.—Lieut.-Col. H. H. Godwin-Austen read a description of the female of *Lophophorus Selateri*, Jerdon, from Eastern Assam.—Communications were read: from Dr.

Goodacre, on the identity of the common and Chinese Geese,—from the Rev. O. P. Cambridge, on some new and rare spiders from New Zealand, with characters of four new genera,—on some African species of Lepidoptera, belonging to the sub-family Nymphalinee, by Mr. W. L. Distant,—and by Mr. R. G. W. Ramsay, on a new Oriole from North-East Borneo, which he proposed to call *Oriolus consobrinus*.

ENTOMOLOGICAL.—Nov. 5.—H. W. Bates, Esq., V.P., in the chair.—Mr. T. R. Billups was elected an ordinary Member.—Mr. W. C. Boyd exhibited a remarkable variety of *Aspilates citraria*, a specimen of *Cidaria testata* in which the hind wings were apparently absent, and a Noctua resembling *Hadena dentina*, but differing from that species in the form of the body.—Mr. McLachlan read some remarks he had received from Prof. Forel relative to the sculptured stones on the shores of Lake Lemnan. Three principal types of markings were described, the first of which was ascribed to the agency of Tinodes.—Prof. Westwood exhibited a series of drawings illustrating the economy and transformations of several species of trichopterous and other neuropterous insects; also drawings of some undescribed species of exotic heteropterous Hemiptera contained in the Hopeian collection; he likewise drew attention to a modification of the professorship which had been proposed by the Oxford Commissioners, whereby the science of entomology would probably be neglected, and which would to a certain extent render nugatory the intentions of the founder of the professorship and donor of the collections. Prof. Westwood also referred to the affinity of the genus *Polycetes*.—Mr. J. J. Weir exhibited some ants, apparently a species of *Atta*, which he had found in large quantities at Pisa, and which were peculiar in having collected around their nests large quantities of small empty shells of *Helix capuata* and *H. virgata*. Mr. Weir also exhibited a specimen of an *Orgyia*, stated on the authority of Mr. Gates to have emerged from the larval skin without passing through the pupal condition.—Mr. W. L. Distant communicated a note relative to some Indian Hemiptera he had received from India through Mr. F. Moore for examination, with the names of the plants on which they were found.—The following papers were also communicated: 'List of the Hemiptera collected on the Amazons by Prof. Trail,' Part I., by Dr. F. B. White,—'Descriptions of New Genera and Species of Tenebrionide from Madagascar,' by Mr. F. Bates,—and 'Descriptions of New Coleoptera from East Africa and Madagascar,' by Mr. C. O. Waterhouse.—Mr. Butler communicated a paper 'On the Natural Affinities of the Lepidoptera hitherto referred to the Genus *Acronycta* of authors.' From an examination chiefly of the larval characters, the author proposed to distribute the British species of the genus among the Arctiide, Liparide, Notodontide, and Noctuide.

CHEMICAL.—Nov. 20.—Dr. Gilbert in the chair.—The Chairman announced that a ballot for the election of Fellows would take place at the next meeting, December 4th.—The following papers were read: 'A Chemical Study of Vegetable Albinism: Part II. Respiration and Transpiration of Albino Foliage,' by Mr. Church,—'Contributions to the History of Putrefaction,' Part I., by Mr. C. T. Kingzett,—'Notes on Manganese Dioxide,' by Messrs. C. R. A. Wright and A. E. Menke,—and 'On the Reaction between Sodium Thiosulphate and Iodine: Estimation of Manganese Oxides and Potassium Dichromate,' by Mr. S. Pickering.

METEOROLOGICAL.—Nov. 19.—Mr. C. Greaves, President, in the chair.—The following gentlemen were elected Fellows: Capt. C. K. Brooke, Rev. E. Carr, Capt. R. A. Edwin, the Earl of Northesk, Dr. J. Robb, Messrs. W. B. Fawcett, C. J. Harland, J. Lucas, H. Mellish, G. B.

Nichols, T. H. Walker, and C. L. Wragge.—The Reports on the Phenological Observations for 1879 were read, the Botanical being by the Rev. T. A. Preston, the Entomological by the Rev. C. H. Griffith, and the Ornithological by Mr. J. Cordeaux. With the exception of a few days in the earlier parts of February and of March the temperature of 1879 has been almost invariably below the mean, accompanied with wet and little or no sun. Foliage has, as a rule, been excessively luxuriant and dark, "forming the most remarkable feature of the year"; but rarely has fruit been able to ripen, and the second shoots have frequently been weak and unhealthy. Flowering has invariably been late, as much as a month in some districts; the hay harvest often not completed till nearly the end of August, some still in "cock" in the moorland district of Staffordshire as late as September 30th; and the corn harvest not only extremely late, but the corn not properly ripened. With regard to insects, the two most notable occurrences have been the swarms of *Pyrausta Cardui* and *Plusia gamma*; both these species have been wonderfully numerous, especially the latter. The severity of the winter caused an almost unprecedented mortality amongst birds, a mortality most apparent amongst the Turdide and the Starlings. Spring brought little or no improvement; birds nested much beyond their average time, and in a vast number of instances the first eggs have been addled and destroyed by cold rains and an abnormally low temperature. The scarcity of young partridges is unprecedented.—A paper 'On the Meteorology of Zanzibar,' by Dr. J. Robb, was also read.

PHILOLOGICAL.—Nov. 21.—Dr. J. A. H. Murray, President, in the chair.—Major-General Moberly, Messrs. J. P. Postgate, H. Belcher, T. R. Gill, and T. C. Button, were elected Members.—Mr. H. Sweet gave a verbal account of Prof. Bugge's recent researches on Scandinavian mythology, tending to show that much of it was of recent origin, and borrowed from Greek and Jewish sources.—Prince Louis Lucien Bonaparte read a paper 'On Portuguese Simple Sounds, compared with those of Spanish, Italian, French, English, &c., accompanied by a printed table with the sounds in his own characters and in paleotype, each with an example in Portuguese orthography. The chief peculiarity was in the vowels, of which the Prince acknowledged fifteen, five being nasal, with a nasality different from the French. There were twenty consonants, mainly remarkable for their varied and peculiar orthography. The orthography of Portuguese is about as anti-phonetic as English or French. There is no proper quantity of vowel, there is no musical accent, but an ordinary stress. The pronunciation differs from Spanish as much as Spanish from English. The pronunciation given referred to Lisbon only at the present day.

SOCIETY OF ARTS.—Nov. 24.—The first of the present course of Cantor Lectures 'On Bread and Bread-Making' was delivered by Dr. C. Graham.

Nov. 26.—Lord A. S. Churchill in the chair.—Fourteen candidates were proposed for election as Members.—A paper entitled 'Suggestions for Dealing with the Sewage of London' was read by Major-General Scott.

PHYSICAL.—Nov. 22.—Prof. W. G. Adams in the chair.—Prof. Reilly and Prof. Heath were elected Members.—Prof. Guthrie exhibited a new photometer in its crude form, and demonstrated its action to the meeting.—Prof. Reinhold read a paper by Prof. Rücker 'On a Suggestion as to the Constitution of Chlorine offered by the Dynamical Theory of Gases,'—and Dr. Shettle read a paper 'On the Influence of Heat upon certain Forms of Induction Coils, considered more especially in Relation to the Inductive Power which the Blood exercises on the various Structures of the Body.'

MEETINGS FOR THE ENSUING WEEK.

- Mon. London Institution, 8.—'Snakes,' Prof. T. H. Huxley.
Royal Institution, 8.—General Monthly.
Victoria Institute, 8.—'Physiological Metaphysics,' Prof. N. Porter.
Institute of British Architects, 8.—President's Address.
Society of Engineers, 8.—'Sewage Disposal,' Mr. H. Robinson.
Royal Academy, 8.—Anatomy, Mr. J. Marshall.
Society of Arts, 8.—'Chemistry of Bread and Bread-Making,' Lecture II, Dr. C. Graham (Cantor Lecture).
Civil Engineers, 8.—'Passenger Steamers of the Thames, the Mersey, and the Clyde,' Mr. W. Carson.
Zooological, 8.—'Notes on some Species of Chiroptera, from Zanibar, with Descriptions of New and Rare Species,' Dr. G. E. Johnson.
Biblical Archaeology, 8.—'The Samaritans in Talmudical Writings,' and 'An Account given by a Samaritan in A.D. 1713 on the Ancient Copy of the Pentateuch at Nablus,' Rev. A. Lowy.
Royal Academy, 8.—Anatomy, Mr. J. Marshall.
Geological, 8.—'Gneiss and Granitoid Rocks of Anglesey and the Malvern Hills,' and 'Petrological Notes on the Vicinity of the Upper Part of Loch Maree,' Prof. T. G. Bonney.
British Archaeological Association, 8.—'The Trethney Stone, Cornwall,' Mr. C. W. Dymond.
Society of Arts, 8.—'Results of the Great Yarn-mouth Congress' (Conclusion), Mr. T. Morgan.
Society of Arts, 8.—'Apprenticeship, Scientific and Unscientific,' Mr. S. P. Thompson.
Theatrical Archaeological Institute, 4.
London Institution, 7.—'Experimental Demonstration of Recent Researches in Radiant Matter,' Mr. W. Crookes.
Linnæan, 8.—'Synthetic Form of Ophiurid from the North Atlantic,' Prof. F. M. Duncan.
Chemical, 8.—'Ballot for new Fellows: Theory of Fractional Distillation,' Part II, Mr. F. D. Brown.
Antiquaries, 8.—'Remarks on the "Find" of Roman Remains in Kent,' Mr. G. Payne.
Philological, 8.—'History of English Sounds and Dialects,' Part I, Mr. H. Sweet.
Royal Academy, 8.—Anatomy, Mr. J. Marshall.

Science Gossip.

Too late for insertion we have received letters from the Assistant-Secretaries of the Geological and Linnæan Societies calling attention to the prospectus of a "Society for the Encouragement of Literature and Science." To the names of one of the Vice-Presidents and of the "Secretary-in-Chief" the initials "F.G.S." are attached, while to those of the Secretary-in-Chief, Mr. Serjeant- (sic) Rodway, and three other gentlemen the initials "F.L.S." are attached. The initials "F.L.S." are also attached to the name of Mr. Serjeant-Rodway in the prospectus of the "Conchological Society of London," of which he appears to be "secretary and founder." To prevent mistakes the Assistant-Secretaries desire to state that the gentlemen referred to are not Fellows of the Geological Society nor of the Linnæan.

In connexion with the announcement that Prof. Clausius has received a Royal Society medal, we may mention that about three years ago he published a systematic treatise on the Mechanical Theory of Heat, gathering into it the substance of all his detached papers, and that Messrs. Macmillan & Co. have now in the press a translation of this work by Mr. Walter R. Browne, Secretary of the Institution of Mechanical Engineers and late Fellow of Trinity College, Cambridge.

The *Proceedings* of the Liverpool Geological Society for the twentieth session shows that few local societies are so fully fulfilling the purposes for which they were established. Amongst several valuable communications in the latest issue we would note a paper by Mr. T. Mellard Reade, 'Notes on the Scenery and Geology of Ireland.'

An ethnographical museum is about to be formed in Paris. The Minister of Public Instruction has appointed a commission for arranging the collections gathered together in the Trocadéro.

To the vine-growers a letter from M. L. Faucon, Délégué de l'Académie, to the Perpetual Secretary is of considerable interest. Extracts are published in the *Comptes Rendus* for November 3rd, under the title of 'Résultat des Recherches faites dans le But de trouver l'Origine des Réinvasions du Phylloxera.' M. Faucon, from experiments made by him, arrives at the conclusion that young and wingless phylloxera are borne by prevailing strong winds from one district to another.

The Royal Cornwall Polytechnic Society, the

Miners' Association of Cornwall, and the Mining Institute have appointed a committee to investigate the nature, economy, efficiency, and safety of the various explosives in use, or proposed for use, in the mines of Cornwall and Devon, with Mr. J. H. Collins, of Truro, for its secretary.

We have the report of the general meeting of the Newcastle-upon-Tyne Chemical Society. Mr. R. C. Clapham, the President, drew attention to the manufacture of steel from the Cleveland ores. From this and the discussion which followed it appears that the elimination of the phosphorus from the iron is due to the magnesian limestone used in the lining of the converter.

SEELHEIM, of Utrecht, in the last number of the *Berichte der Deutschen Chemischen Gesellschaft*, confirms the result of some experiments made by him some years since, which show that platinum foil kept at a red heat in dry chlorine gas gradually volatilizes, and is redeposited in a colder part of the tube in measurable crystals of the regular system.

We have received the *Journal* of the Royal Geological Society of Ireland for 1878-9. It contains the annual address of the President, the Rev. Maxwell H. Close; some valuable papers by Mr. G. H. Kinahan, and an important paper, 'Notes on the Ancient and Recent Mining Operations in the East Avoca District,' by Mr. P. H. Argall.

The President of the American Association for the Advancement of Science, Prof. O. C. Marsh, has published his address delivered at Saratoga, New York, in the *American Journal of Science and Arts* for November.

The *Transactions and Proceedings of the Royal Society of Victoria*, Vol. XV., has been forwarded to us. The volume contains several important papers. The first, by Dr. James Jamieson, will attract much attention. It is 'On Photographs on the Retina,' in which he states that an intense red layer existing behind the retina is very sensitive to light for about from ten to twenty seconds. "It must be regarded as certain, however," Dr. Jamieson says, "that in the retina we have not merely a sensitive surface like the photographer's plate, but a self-acting photographic workshop, the retina not only receiving an impression, but wiping off the old picture and charging itself in preparation for another." Dr. Jamieson has also another paper 'On the Perception of Colour.' Decades II. and III. of 'The Zoology of Victoria' have been forwarded to us by Messrs. Trübner.

FINE ARTS

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE WINTER EXHIBITION OF SKETCHES AND STUDIES BY THE MEMBERS will open on MONDAY, December 2nd. 5, Pall Mall East, from Ten till Six. —Admission, 1s.; Catalogue, 6d. ALFRED D. FRITH, Secretary.

EXHIBITION OF CABINET PICTURES IN OIL, Dudley Gallery, Egyptian Hall, Piccadilly.—THE THIRTIETH ANNUAL EXHIBITION. Open from Ten till Five.—Admission, 1s.; Catalogue, 6d. R. F. McNAIR, Sec.

EXHIBITION OF PAINTINGS, WATER-COLOUR DRAWINGS, AND ETCHINGS by the late EDWIN EDWARDS. Open from Ten to Five. —Admission, 1s.; Catalogue, 6d.—108, New Bond Street, W. R. F. McNAIR, Hon. Sec.

THE SIXTEENTH ANNUAL EXHIBITION OF WATER-COLOUR DRAWINGS by Artists of the British and Foreign Schools is NOW OPEN at THOMAS McLEAN'S Gallery, 7, Haymarket.—Admission, including Catalogue, 1s.

DORE'S GREAT WORKS, 'CHRIST LEAVING THE PRETORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'THE BRAZEN SERPENT' (the latter just completed, each 32 by 22 feet, with 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'Night of the Crucifixion,' 'House of Caiaphas,' &c., at the DORE GALLERY, 35, New Bond Street. Daily, Ten to Six.—1s.

THE DUDLEY GALLERY.—WINTER EXHIBITION.

In this gallery are nearly five hundred pictures in oil, but not fifty of them can rightly be called works of art; many show but the rudiments of technical skill; and the majority are as devoid of thought as of spontaneity. Nearly every exhibition is thus composed, yet few collections show so large a proportion of mediocre and agreeable examples, produced in order to please. We can

not pretend to have exhausted the list of the good paintings in the gallery, nevertheless few or no works of importance are left unnoticed in the following remarks, in which the order of the catalogue is followed. On the *Old Sod* (No. 1), by Mr. Magrath, is pictorial in the French manner, rich in tone, and solid, but, apart from its technique, curiously uninteresting.—Mr. W. Crane has painted children many times, but never with better feeling for character, more humour, and a juster spirit than are shown in "This is the Dog that worried the Cat" (3); a little boy and his sister sit on a couch, he with a "sharp" pet mongrel puppy at his side, she reading from a book the legend of the dog's prototype. This is a capital study in yellow and blue, tints that are happily harmonized in the work. The great spontaneity of the design would be more enjoyable if the artist had been at the pains to draw his figures well, and to observe the rules of proportion with regard to them.—"Dolce far niente" (13), by Mr. Waterhouse, is an audaciously "clever" but coarse imitation of Mr. Tadema's style. Where Mr. Tadema depicts marble and human flesh, light, the sparkle of gems, and the textures of many fabrics, Mr. Waterhouse has little more to offer us than unmitigated paint.—*Her First Train* (14), by Mr. Ludovici, junior, is pretty. It shows a young damsel looking back over her shoulder to observe the trailing of the train of a new gown. There is a nice and dainty touch and bright spirit in this trifle which every one will like.—*Winter* (20) is by Mr. T. F. Goodall. The snow-covered landscape is remarkable for careful execution, the delicacy of the foreground, the aerial effect throughout, and the soft, warm colour.—No. 28, Mr. W. Stacey's *Day of Rest*, is a pretty, well-considered little picture, especially pleasing on account of its breadth of effect and greys.

A masculine and sober little view is Mr. R. C. Leslie's *Twilight* (36), the subject of which is the bright water-channels in the marshy estuary of a river; a solemn and impressive spirit has imparted a rare charm to commonplace materials.—Contrasted with this is the humorous but decidedly unpoetical "Cave Canem!" (51) by Mr. B. Riviere, a raw-nosed, uncouth bull-puppy, half reclining, half squatting in a sulky and offensive mood at a doorway; a picture of a subject so unlovely that it is a pity it was painted so well, and that Mr. Riviere has wasted so much skill on the thinly covered hide of the ill-conditioned little beast, its sour visage and misanthropic eyes.—M. Lhermitte's *Le Marché à Château-Thierry* (57) is notable for broad, greyish illumination; it is solid and rich in tone, and the colour is excellent. The shadows are not sufficiently black.—*The Three Giants, Davos*, (63) and its fellow, *Valley of the Lertig, Davos*, (80), by Mr. H. Goodwin, snowy mountain landscapes, modelled and drawn so that they are stereoscopic, are distinguished by bright illumination and blue shadows, clearness and brilliancy of local colour, solidity, and fidelity. The former is the better picture. Huge as the subjects are, there is such lack of pathos in the pictures that neither of them impresses the visitor, and he is compelled to limit his admiration to their technical qualities.—There is "Queen Anneism" in the very title of Mr. G. D. Leslie's *Backyard at Ramsbury Manor House* (66), for it represents a small swarded garden and quaint arched screen of wood, stark and crude red-brick buildings, with dull illumination, withal an apparently dry but really rich colouration. The figures of girls are charming. It is a picture which grows on the observer. Of all the works we know by the artist it exhibits the closest likeness to his father's fine colouring.—Mr. C. Thornely's *Dutch Windmills* (70) is a capital picture, sober and broad, of well-grouped buildings ably drawn.—*South Cove Common, Suffolk* (79), by Mr. J. Aumonier, can boast of a warm glow of light and good colour. The sky is most acceptable.—Mr. Yeames's *Play-time* (93), portraits of children at home, has

character, but it is very hard, even crude, in handling and colour.—The piansies of Miss L. Parsons's *Love in Idleness* (105) are attractively composed, good and pure in colour, and also nicely drawn.—*A Railway Cutting* (106), navvies piercing a chalk down, by Mr. E. Buckman, is the "sketch" for a picture we saw last year. It is more homogeneous and simpler than the finished work.—In *Cornish Traversers at Rest* (114), by Mr. G. H. Munn, evening in Whitby (?) harbour, the tones and colour are powerful but forced.—*A Siesta in Church, Venice* (123), by Mr. Van Haanen, depicts a girl yawning, a child fast asleep at her side in an old pew. The expression is first rate, but the colour, rich and vigorous as it is, is almost tawdry.—Mr. Hemy's *A Fair Wind Out* (136) has a great deal of movement; the buoyancy of the fishing boat could hardly be rendered better, but only recollections of the sea have been used by the painter, and the colour just escapes being rank: an artificial picture.—Mr. J. M'Whirter's *Old Rome* (147), moonlight, and the famous sculptured arch opening on to the Colosseum, proves to be a flimsy piece of scene-painting. It shows the courage of the author, and possibly his contempt for those who demand something less meretricious.—*Roses* (148), by M. Fantin, is delicious, beautifully rich in colour, fine in all respects but the commonplace and inartistic black background.—*Spindrift* (157), a sea-piece, by Mr. H. Moore, shows waves of a shallow sea under a fierce wind, but is not worthy of the artist. We care less for *Dirty Weather* (205), by the same painter, than for anything else we know of his.

Miss A. Havers's *In the Heat of the Day* (172), a girl carrying a tired child over a road full of ruts on a verdurous mountain side, is, although a little painty and heavily handled, broad, natural, and vigorous. The sword is excellently done.—Mr. Tissot has painted, in an utterly unnatural effect of daylight, with great dexterity and spirit, a battered old officer riding in a Bath chair and attended by a young lady, who evidently is not always under her father's eye. The scene is Hyde Park. The vehicle is very cleverly drawn. The treatment, an excess of blackness apart, is not unlike that which of old distinguished Mr. Frith. A portrait of an ugly young woman seated under a chestnut tree is disagreeable and crude. Mr. Tissot calls it *Quiet* (243).—Very neat and tasty, elegant and bright, is the handling of Mrs. Alma Tadema's "*A Pleasant Duty*" (194). The painting of the woodland is charming.—Mr. Alma Tadema sends *A Safe Confidant* (240), showing, with characteristic force and richness, a large and tall naked brunette, her long hair, with chestnut half-tints and bluish lights, trailing before her, while she stands, sponge in hand, in a white marble bath, and half-coquettishly whispers to the bronze Arion, who bestrides the dolphin of the fountain at her side. Of course the picture is charming in many respects. Its tints, textures, and tones are such as few could equal and, within their range, no artist could surpass. On the other hand, this is probably the least finished of Mr. Tadema's exhibited pictures.—*Leila* (233), by Mr. Perugini, would, if it were not for its artificial and sentimental motive, "feminine" smoothness, and weakness, be an acceptable head of a girl. It owes much to Sir F. Leighton's pictures of this year.—*June and November* (258), by Mr. Val. Prinsep, is so full of spirit and so masculine that it supplies an antithesis to Mr. Perugini's work, and yet it would be a better picture than it is if the drawing and modelling were more delicate; improvements in these respects would not fail to make more distinct than at present the beauty of the model and the pathos of her expression.—Besides the above we recommend *Dordrecht* (346), by Mr. Donaldson; *The Music Lesson* (354), by Mr. J. Clark; Mr. Watt's *Rehearsing the Tableau* (445), a youth in a suit of armour splendidly painted;

Mrs. Gosse's *The Ley, Torcross* (460); and Miss Hipkins's *Clavichord and Cither* (410).

EXHIBITIONS OF THE WORKS OF DECEASED ARTISTS.

MR. ALGERNON GRAVES has furnished us with the following list of pictures exhibited at the most important exhibitions of the works of deceased artists. It forms a supplement to the summary of the exhibitions at the British Institution. The two lists together give the numbers exhibited in all the principal loan collections. The exhibitions included in the present list are as follows:—Art Treasures, Manchester, 1857; International, 1862; National Portrait Exhibitions (excluding the pictures by unknown artists), 1866, 1867, 1868; Leeds, 1868; Bethnal Green, 1872; and the Royal Academy (old masters), 1870-1879.

In the list published on July 19th the following are the correct figures to six Italian painters whose numbers were accidentally transposed:—Mantegna, 7; Maratti, C., 17; Marconi, R., 1; Marieschi, 2; Marinari, 5; Masaccio, 3.

Pictures exhibited 59 were painted by two artists .. 9,480

Total of artists' works .. 9,480

DUTCH AND FLEMISH SCHOOLS.

Artols, J. Van ..	3	Kettal, C. ..	2
Asselyn, Jan ..	3	Kiörboe, C. F. (Swedish) ..	1
Backhuysen, L. ..	11	Koedijk, Nicolas ..	1
Baptiste (Monnoyer) ..	2	Koedijk, B. C. ..	1
Beckers, A. Van ..	1	Koedijk, J. H. ..	1
Bega, C. ..	2	Koningk, S. ..	1
Begyn, Abraham ..	1	Laer, Peter de ..	1
Bergheim ..	33	Lafresse, Gerard de ..	4
Berkheyden ..	4	Laroon, Marcellus ..	2
Bles, Henri de ..	5	Le Duc, Jan ..	3
Bol, Ferdinand ..	8	Lens, P. ..	1
Both ..	15	Leveque, Jacob ..	1
Bondewyns, M. ..	1	Leyden, Lucas Van ..	10
Bout ..	1	Lievens, J. ..	3
Brackeler ..	1	Lingelback, Jan ..	3
Brackencamp ..	3	Maas, Dirk ..	1
Bramer, L. ..	1	Mabuse, John de ..	27
Brauer, A. ..	6	Maes, N. ..	18
Breughel, Peter Van ..	2	Mans, J. H. ..	2
Breughel, Velvet ..	22	Marcellis, Otto ..	2
Brill, Paul ..	2	Matys, Quentin ..	10
Calvert, Dionysius ..	1	Meun, Gabriel ..	18
Campana, Peter ..	1	Miel, Jan ..	1
Camphuyzen, T. Raphael ..	1	Mieris, F. ..	7
Champagne, Philip de ..	9	Mieris, W. ..	18
Cleyn, Francis de (Danish) ..	1	Mirevelt ..	11
Coques, Gonzales ..	10	Molensar, Jan ..	2
Coxis, Michael ..	1	More, Sir Antonio ..	35
Cuylenborg, Abraham ..	1	Mortier, Jan ..	2
Cuyt, Albert ..	59	Moucheron, Isaac ..	2
Cuyt, Jacob Gerrits ..	1	Myens, D. ..	25
De Bray, J. A. ..	1	Neefs, Peter ..	4
De Bruyn, Bartholomew ..	4	Netscher, Gaspar ..	13
De Gelder, A. ..	2	Nellekens, J. F. ..	2
De Heem, Jan ..	12	Nuyens, Wymand J. J. ..	1
De Heusch, W. ..	1	Ochterveldt ..	1
De Hooghe, Peter ..	16	Opstal, Gaspard Jan Van ..	1
De Koning ..	10	Orisonie (Sicemen) ..	1
De Lorme, A. ..	2	Ostade, Adrian ..	30
De Moor, Karel ..	4	Ostade, Isaac ..	13
De Viller, Simon ..	2	Overbeck, B. Van ..	1
De Vos, Martin de ..	1	Palamedes, S. ..	1
De Voys, Ary ..	6	Pathe, Gerard Jan ..	1
De Witt, J. ..	7	Peters, Bonaventura ..	1
Douw, G. ..	15	Polemberg, C. ..	11
Drooghsloot, J. C. ..	1	Potter, Paul ..	19
Dubbel ..	1	Pourbus, F. (the younger) ..	9
Du Jardin, K. ..	15	Pourbus, F. (the younger) ..	1
Dusart, Cornelius ..	2	Pyl, V. S. ..	1
Eckhout, G. Van ..	3	Pynacker, A. ..	6
Everdingen, A. ..	5	Quellinus, Erasmus ..	1
Fabricius, Karl ..	1	Kavesteyn, Jan Van ..	1
Franch, F. ..	2	Regemorter ..	1
Fruytiers, Philip ..	1	Rembrandt ..	96
Fuger, F. H. ..	1	Rietchoof, Hans ..	1
Fyt, Jan ..	3	Rubens, Sir P. ..	135
Garrard, Mark ..	20	Ruych, Rachael ..	2
Gaspars, J. B. ..	1	Ruydael, J. ..	80
Gerbrer, Sir Balthazar ..	2	Ruydael, Solomon ..	8
Glauber, J. G. ..	3	Sachtieven, Herman ..	4
Goltzius, Hubert ..	2	Schack ..	1
Griffier, Jan ..	1	Schack ..	1
Grimmer, Abel ..	1	Schack ..	1
Hackhert ..	6	Schack ..	1
Hale, Frank ..	19	Schellink, Andrew ..	1
Hanneman, A. ..	5	Seghers, Gerard ..	2
Heemkerk, Egbert ..	3	Singelndat, Peter Van ..	4
Heere, Lucas de ..	18	Smits, Gaspar ..	1
Hemlinck, John (Memling) ..	25	Snyders, Francis ..	20
Hobbima, M. ..	35	Steen, Jan ..	39
Hondekoeter ..	7	Storck, A. ..	3
Hontbort ..	10	Subtermans, Giusto ..	3
Horebont, Gerard ..	3	Swaneveld, H. Van ..	1
Huchtenburg, Jacob Van ..	1	Teniers, David (the elder) ..	76
Huyman, Cornelius ..	6	Teniers, David ..	17
Huyman, James ..	1	Terburg, G. ..	17
Hysing, Hans ..	1	Tillemans, P. ..	1
Janssen, Abraham ..	2	Tysens, Peter ..	1
Janssen, Cornelius ..	70	Vader, Ludwig de ..	1
Jordaens, Jacob ..	9	Valkenburg, Lucas Van ..	2
Kerseboom ..	1	Van Aelst, Willem ..	1
Kessel, Johann ..	2	Van Balen ..	1

Van Bergen ..	2	Van Huysum, John ..	18
Van Bloemen, Peter ..	2	Van Jan ..	1
Van Boonen, Arnold ..	2	Van Lierus, J. ..	1
Van Cleef, Joost ..	3	Van Lint ..	3
Vanderburgh ..	1	Van Munching, Michel ..	3
Van der Capella ..	11	Van Orley, Bernard ..	15
Van der Does, Simon ..	3	Van Ramens ..	1
Van der Goe ..	6	Van Schuppen, Peter ..	1
Van der Helst, B. ..	18	Van Smer ..	27
Van der Heyde ..	21	Van Stry, Jacob ..	2
Van der Meer de Delft ..	3	Van Tilborgh, G. ..	5
Van der Meire, Gerard ..	2	Van Tol, D. ..	2
Van der Meulen ..	5	Van Utracht, Adrian ..	1
Vandermyn, Herman ..	7	Van Veenendaal, Thos. ..	1
Van der Neer, Arnold ..	21	Van Vliet, H. ..	1
Van der Neer, Eglon ..	6	Vereist, Simon ..	6
Van der Vinne, Vincent L. ..	3	Verkolje, Nicolaus ..	1
Van der Werf ..	7	Waterloo, Anthony ..	3
Van der Weyden, Rogier ..	4	Wenck ..	23
Van der Weyden, Rogier ..	4	Willeborts, Rosehaert ..	1
Van de Velde, A. ..	34	Wissing ..	7
Van de Velde, John ..	1	Wouvermans, Peter ..	40
Van de Velde, William ..	2	Wouvermans, Ph. ..	2
(the elder) ..	2	Wyck, John ..	3
Van de Velde, W. ..	49	Wyck, Thomas ..	1
Van Dyck, Philip ..	1	Wynants, J. ..	15
Vandyke, Sir A. ..	302	Zeeman, Remier ..	3
Van Eyck ..	23	Zorg, M. ..	1
Van Falens, Karl ..	1		
Van Goyen, J. ..	8	Total ..	2,187
Van Hagen, Johann ..	2		

BRITISH SCHOOL.

Abbott, L. ..	6	Cotes, Francis, R.A. ..	9
Aggas, Robert ..	2	Cotman, John Sell ..	24
Alkman, William ..	7	Cox, David ..	3
Allan, David ..	3	Crabb, William ..	2
Ailan, Sir William, R.A. ..	5	Craddock, Luke ..	1
Allen, J. ..	1	Crane, James ..	1
Allston, W., A.R.A. ..	2	Crawley, E. ..	1
Amble, C. ..	1	Crescan, Martin ..	2
Arnold, M. ..	1	Creswick, Thos., R.A. ..	15
Astley, John ..	1	Crome, John ..	70
Atkinson, James ..	1	Cross, John ..	1
Bacon, J., R.A. (sculptor) ..	2	Cross, Lewis ..	1
Bacon, Sir N. ..	2	Curran, Miss ..	1
Baily, E. H., R.A. (sculptor) ..	12	Dahl, Michael (Swedish) ..	14
Banks, T., R.A. (sculptor) ..	6	Danby, Francis, A.R.A. ..	14
Barber, T. ..	3	Danby, T. ..	1
Barker, B. ..	3	Dance, Nathaniel, R.A. ..	17
Barker, Thomas, of Bath ..	5	Dandridge, Bartholomew ..	1
Barrett, George, R.A. ..	3	Daniel, J. ..	1
Barry, James, R.A. ..	7	Daniell, T., R.A. ..	2
Bate, C. F. ..	1	Daniell, W., R.A. ..	2
Baxter, Charles ..	7	Daniels, William ..	4
Beach, Thomas ..	3	Davis, R. B. ..	1
Beale, Mary ..	10	Dawe, George, R.A. ..	3
Beaumont, Sir George ..	3	Dawson, H. ..	1
Beochy, William, R.A. ..	23	Dayes, Edward ..	1
Rehnes, William (sculptor) ..	5	De Louthborough, P. ..	1
Bellars, ..	1	R.A. (French) ..	15
Berry, Miss ..	1	Denning, S. P. ..	2
Betham, H. ..	1	Derby, William ..	5
Bettes, John ..	1	Devis, A. W. ..	5
Bewick, W. ..	2	De Wilde, Samuel ..	2
Bigg, W. R., R.A. ..	2	Dixon, W. ..	1
Birch, John ..	1	Dobson, William ..	33
Bird, E. R.A. ..	5	Doughty, William ..	1
Blake, W. ..	3	Drummond, J., & S.A. ..	2
Boll, ..	1	Drummond, Sam., A.R.A. ..	2
Bone, H., R.A. ..	6	Duck, G. ..	1
Bone, H. P. ..	1	Duffield, W. ..	3
Bonham-Carter, Miss ..	1	Duncan, Thos., R.A. ..	3
Bonington, J. ..	24	Dupont, Gainsborough ..	2
Bonnet, William ..	1	Dyer, William, R.A. ..	10
Bostock, John ..	3	Eastlake, Sir C. L., P.R.A. ..	9
Bower, F. ..	1	Egg, A. L., R.A. ..	14
Bradley, W. ..	3	Ellys, Jack ..	1
Breda, C. de ..	1	Elty, William, R.A. ..	48
Bridell, F. L. ..	1	Evans, Richard ..	1
Briggs, H. F., R.A. ..	11	Evans, Samuel ..	2
Bright, H. ..	2	Falshorne, William ..	1
Brigstocke, T. ..	2	Farington, Joseph, R.A. ..	2
Brompton, R. ..	2	Faulkner, B. K. ..	1
Brooking, C. ..	2	Faulkner, J. W. ..	1
Brown, Mather ..	4	Ferrers, Benjamin ..	1
Buck, Adam ..	1	Field, ..	1
Buckhorn, Joseph ..	1	Fielding, Copley V. ..	1
Burbage, R. ..	2	Fisher, William ..	1
Burgess, William ..	1	Flatman, Thomas ..	1
Burghurst, Lady ..	1	Flaxman, John, R.A. ..	1
Burnel, John ..	1	(sculptor) ..	13
Burney, E. F. ..	1	Foggo, James ..	1
Buss, R. W. ..	1	Fowler, William ..	1
Callicott, Sir A. W., R.A. ..	44	Frost, W. E., R.A. ..	9
Carlini, Agostino, R.A. ..	1	Frye, Thomas ..	2
(Italian) ..	1	Fuseli, Henry, R.A. (Swiss) ..	242
Carpenter, Mrs. ..	8	Gainsborough, Thos., R.A. ..	2
Cawze, J. ..	6	Geddes, Andrew, A.R.A. ..	1
Chalon, A. E., R.A. ..	2	Gibson, D. C. ..	1
Chalon, J., R.A. ..	3	Gibson, J., R.A. ..	19
Chamberlain, Mason ..	4	(sculptor) ..	1
Chambers, George ..	6	Gibson, Richard ..	1
Chandler, J. W. ..	1	Gibson, Thomas ..	1
Chantrey, Sir F., R.A. ..	23	Gilbert, Josiah ..	1
(sculptor) ..	23	Gilpin, Sawrey, R.A. ..	3
Chinnery, George, R.H.A. ..	2	Glass, J. D. ..	1
Christie, Alexander, A.R.A. ..	1	Glover, William ..	1
Clack, R. A. ..	1	Goddard, C. ..	1
Clint, George, A.R.A. ..	8	Godderson ..	1
Collins, W. R.A. ..	35	Gordon, Sir J. W., R.A. ..	31
Constable, John, R.A. ..	48	Grant, Charles ..	1
Cook, Richard, R.A. ..	2	Grant, Sir Francis, P.R.A. ..	20
Cooke, Henry ..	1	Grant, W. J. ..	1
Cooper, Abraham, R.A. ..	3	Green, James ..	2
Cooper, Alexander ..	1	Greenbury, ..	1
Cooper, Samuel ..	1	Greenhill, John ..	9
Copley, J. S., R.A. ..	16	Grimshaw, Atkinson ..	1
Coway, Richard, R.A. ..	7	Hales, ..	1

Hall, James	1	Nieman, E. J.	1	Westall, R. R. A.	5	Winstanley, Hamlet	4
Halliday, M. F.	2	Nollekens, J., R.A.	12	Westcott, Philip	3	Witherington, W. F., R.A. ..	3
Halls, J. J.	1	Northcote, J., R.A.	21	Westmacott, Sir R., R.A. ..	1	Wood, John	3
Hamilton, Gavin	2	O'Connor, James	1	(sculptor)	5	Woodford, R., R.A.	2
Hamilton, Hugh, R.H.A. ..	1	Oliver, A. J., A.R.A.	1	Wheatley, F., R.A.	6	Woolaston, J.	1
Hamilton, William, R.A. ..	6	Oliver, Isaac	2	Whood, Isaac	1	Woolaston, J., jun.	1
Hancock, Robert	1	Opie, J., R.A.	35	Wilkie, Sir D., R.A.	66	Wootton, John	1
Harding, G. P.	1	Owen, E. Price	3	Wilkin, F. W.	1	Worlidge, Thomas	1
Harding, J. D.	3	Owen, W., R.A.	11	Williams, John Michael	1	Wright, Joseph, of Derby ..	24
Harby, Thomas	13	Partridge, John	14	William, Andrew	2	Wright, Joseph Michael ..	2
Harlowe, G. H.	13	Paton, David	1	Wilson, Benjamin	3	Wyatt, Richard J. (sculp- tor)	10
Harvey, Sir George, P.R.S.A. ..	7	Paton, Richard	1	Wilson, Richard, R.A.	56	Zoffany, J., R.A.	41
Havell, William	2	Patten, George, A.R.A. ..	2	Wilton, Joseph, R.A.	1	Zuccherelli, F., R.A.	2
Haydon, B. R.	8	Paxton, John	1	(sculptor)	1		
Hayman, Frank, R.A.	4	Peters, William, R.A.	2	Wingfield, J. D.	1	Total	4,646
Hayer, Sir George	4	Phillips, John, R.A.	21				
Hadlitt, John	1	Phillips, Charles	1				
Hadlitt, William	1	Phillips, H. W.	3				
Healy, T. A.	2	Phillips, T., R.A.	37				
Heaphy, T.	2	Pickersgill, H. W., R.A. ..	22				
Herbert, A. J.	1	Pine, R. E.	3				
Herring, J. F.	4	Pond, Arthur	3				
Hickel, A.	2	Pope, Alexander	1				
Higmore, Joseph	8	Porter, Sir R. K.	1				
Hill, D. O., R.S.A.	2	Pyle, R.	3				
Hill, Thomas	1	Pyne, J. B.	1				
Hilliard, Nicholas	1	Raeburn, Sir H., R.A.	61				
Hilton, W., R.A.	15	Ramsay, Allan	13				
Hitchcock, J.	1	Ramsay, James	3				
Hoadley, Mrs. (Miss Sarah Curtis)	2	Rankley, Alfred	3				
Hoare, William, of Bath	1	Read, Catherine	3				
Hobday, W. Arncliffe	1	Reinagle, P., R.A.	2				
Hodges, William, R.A.	1	Reinagle, E. R., R.A.	3				
Hofland, T. C.	1	Reynolds, Miss Frances	1				
Hogarth, William	134	Reynolds, Sir J., P.R.A. ..	478				
Holbein, Hans (Swiss)	155	Reynolds, S. W.	2				
Holland, James	6	Rhodes, J., of Leeds	5				
Horne, Edward	1	Richardson, J.	19				
Horne, Horace, A.R.A.	3	Richardson, Thos. Miles ..	1				
Horne, N., R.A.	1	Rigaud, J. F., R.A. (Italian) ..	7				
Hopponer, John, R.A.	43	Riley, John	16				
Howard, H., R.A.	6	Ripplingill, E. V.	2				
Hudson, Thomas	15	Rising, J.	2				
Hume, Sir A.	1	Roberts, David, R.A.	16				
Humphrey, Ozias	4	Roberts, James	1				
Hunt, William Henry	1	Robertson, Andrew	1				
Hurlstone, F. Y.	9	Rollason, —	1				
Ibbetson, J. C.	9	Romney, George	100				
Ilidge, Thomas Henry	3	Rossi, J. C. F.	2				
Inakipp, J.	2	Rothwell, Richard, R.H.A. ..	4				
Jackson, J., R.A.	23	Runciman, Alexander	1				
Jamieson, George	7	Russell, Theodore	1				
Jervas, C.	10	Russell, John, R.A.	5				
Jones, George, R.A.	2	Sadler, T.	1				
Joseph, G. F., A.R.A.	2	Saunders, R.	1				
Jutsun, Henry	2	Saxon, James	2				
Kauffman, Angelica, R.A. ..	17	Say, F. R.	3				
(Swiss)	17	Schetchy, J. C.	1				
Keeling, Michael	1	Scott, David, R.S.A.	3				
Kenny, Nicholas	1	Scott, Samuel	5				
Kent, William	1	Seaton, G.	1				
Kettle, Tully	2	Serres, Dominic, R.A.	1				
Keyl, F. W.	2	Seymour, James	2				
Knapton, George	26	Shaw, J.	1				
Knaier, Sir Godfrey (Ger.) ..	127	Shaw, Sir M. A., P.E.A. ..	17				
Knight, W. H.	3	Simson, John	2				
Kyle, Francis	9	Simson, W.	2				
Lano, George	9	Singleton, H.	7				
Landscape, Charles, R.A. ..	4	Smirke, Robert, R.A.	24				
Landscape, Sir E., R.A. ..	305	Smith, Catterson, R.H.A. ..	2				
Lane, R. J., A.R.A.	1	Smith, of Chichester	2				
Lane, Samuel	9	Smith, Frederick W.	1				
Lauder, R. S.	6	(sculptor)	1				
Lawless, M. J.	3	Smith, J. Raphael	2				
Lawson, William	1	Snelling, Matthew	1				
Lawrence, Sir Thos., P.R.A. ..	153	Solomon, Abraham	4				
Leaky, E. D.	1	Stanfield, G. G.	4				
Lee, F. R., R.A.	7	Stanfield, C. G.	4				
Leigh, T.	1	Stannard, Joseph	4				
Lely, Sir Peter (Dutch)	125	Stark, James	10				
Leslie, C. R., R.A.	61	Stewart, James	2				
Lewis, J. F., R.A.	3	Stone, Frank, A.R.A.	6				
Lips, Baron Henri	11	Stone, Henry (the elder) ..	4				
Lilly, E.	1	Stothard, T., R.A.	31				
Linton, W.	3	Strochling, G.	2				
Liverseege, Henry	13	Strochling, P. E.	2				
Lizars, W. H.	1	Stuart, Gilbert	4				
Loggan, David	1	Stubbs, G., A.R.A.	16				
Longstrete, L. de	2	Sully, Thos. (American) ..	1				
Lonsdale, James	3	Tanock, James	2				
Lucas, John	5	Taverner, William	1				
Lucy, Charles	3	Taylor, John	3				
Mac Dowell, Patrick, R.A. ..	10	Tennant, John F.	2				
(sculptor)	10	Thomas, G. H.	4				
McInnes, R.	4	Thompson, H., R.A.	3				
Maclean, Daniel, R.A.	33	Thompson, Thos. C.	1				
Marochetti, Baron, R.A. ..	1	R.H.A.	1				
(sculptor)	3	Thomson, Rev. John	4				
Martin, Charles	1	Thornhill, Sir James	6				
Martin, David	2	Tilson, Henry	2				
Martin, John	2	Town, C.	1				
Martineau, R. B.	6	Town, C.	1				
Mason, G. H., A.R.A.	1	Tuer, Herbert	1				
Masquerier, J. J.	7	Turner, F. E.	1				
Medina, Sir J. B. (Flemish) ..	7	Turner, J. M. W., R.A. ..	70				
Mercier, Philip	1	Uwins, T., R.A.	8				
Miller, William	2	Vanderbank, John	10				
Morland, George	53	Vincent, George	10				
Morland, Henry	3	Walker, F., A.R.A.	1				
Mortimer, J. H., A.R.A. ..	3	Walker, R.	26				
Morton, Andrew	1	Walton, Henry	3				
Müller, W. J.	26	Ward, E. M., R.A.	12				
Mulready, W., R.A.	32	Ward, J., R.A.	16				
Murray, Thomas	4	Watson, G., P.R.S.A.	5				
Nasmyth, A.	7	Wells, J.	22				
Nasmyth, Patrick	24	West, Benjamin, P.R.A. ..	22				
Newnham, Frederick	1	West, R. L., R.H.A.	1				
Newson, G. S., R.A.	16	West, Samuel	1				
Nicholson, F.	1	West, William	2				
Nicholson, William, R.S.A. ..	1	West, W. E.	1				

Fine-Art Gossip.

THE under-mentioned pictures have been added to the National Gallery besides those to which we have already lately referred. No. 1050, a Battle Piece, by Backhuizen, part of the Solly bequest; a work of commendable spirit, very characteristic of the painter, but by no means one of his best productions. No. 1053, 'The Interior of a Cathedral,' by De Witte, from the same source; a capital example, luminous and solid, only a little short of being a first-rate instance. No. 1054, 'A View in Venice,' by Guardi, from the Henderson bequest; an admirable and well-known specimen, which Mr. Henderson so frequently lent for public exhibition that we need not again describe it to readers of our notices of the Royal Academy Winter Exhibition of the year before last. No. 1055, from the same source, 'A Group of Three Figures Drinking,' and again, from the same source, another picture, No. 1056, both by Zorg, good works, which deserved to be hung at the National Gallery as fully representing the manner of the most fortunate of the imitators of A. Van Ostade. From the same, No. 1057, 'A Landscape,' by J. Vernet; No. 1060, 'A Landscape, with Two Figures,' by Wouwermans; and No. 1061, 'A Landscape, a Town with Ruined Buildings,' by Van der Poel. The following were lately bought at Messrs. Christie, Manson & Woods's, at the sales of Messrs. Benoni, J. H. Anderson, White, and others: No. 1064, 'On the Wye,' by B. Wilson; No. 1065, 'A Cornfield, with Figures,' by Constable; No. 1066, 'Barnes Common,' by the same; No. 1067, 'A Quarry,' by Morland; No. 1070, Stothard, 'Cupids preparing for the Chase'; No. 1071, B. Wilson, 'A Rocky River Scene.'

We believe that Mr. Ruskin will contribute to the approaching winter exhibition of the Society of Painters in Water Colours one of his drawings of St. Mark's, Venice.

We are very glad to learn that the Royal Academy has—as last week we expressed a hope it would—despatched an address on behalf of St. Mark's. Similar memorials have been prepared in Manchester, and by the Society for the Encouragement of Arts, Manufactures, and Commerce. A meeting is to be held on Tuesday, December 2nd, at the Liverpool Free Library. A paper by Mr. William Morris will be read, and the meeting will be addressed by the Rev. S. Fletcher Williams and others.

M. LE MARQUIS DE CHENNEVIERES, formerly Director of the Fine Arts, has been elected to fill the vacancy in the French Académie caused by the death of Baron Taylor.

THE season of picture sales may be said to have begun at Messrs. Christie, Manson & Woods's yesterday (Friday), when some paintings belonging to Mr. C. H. Heath, of Finsbury Square, were disposed of.

THE *Chronique des Arts* says that a curious and interesting work is in progress in the interior court of the Louvre. Here have been placed the enormous blocks of marble forming the pedestal of the fine statue of Victory, which is in the Salle des Cariatides of the Louvre; these blocks represent the forepart of an antique gallery on which the 'Victory' stood. In 1863, M. Champoiseau, Consul of

France, discovered this memorial in the island of Samothrace, and sent the statue to Paris, but, having no funds for that purpose, was not able to despatch the pedestal. Having lately returned to the East, M. Champoiseau obtained a credit of 2,000 francs, and has thus been able to remove the pedestal, which comprises twenty-four blocks, and weighs from 2,000 to 2,500 kilogrammes. The pedestal has great value because, far better than any other relic, it represents a ship of war of c. 280 B.C.

PRUD'HON's daughter Emilie died, on the 17th inst., at Asnières. She was born in 1796, Nov. 5. In 1812 Madame Meyer executed that beautiful portrait of her which is known to many students: she wears in it the costume of a *pensionnaire*.

THE private view of the exhibition of the Society of British Artists is appointed for to-day (Saturday) at the galleries in Suffolk Street, Pall Mall. The exhibition will be opened to the public on Monday next.

WE hear that the result of the Liverpool Autumn Exhibition of Pictures is very satisfactory so far as sales are concerned, the amount realized being more than in any former year. This must be gratifying in the face of the depression of trade in Liverpool.

As we announced some weeks ago, the Burlington Club has formed a collection of etchings by C. Méryon. They are one hundred and fifty-three in number, and comprise superb impressions from all the remarkable artist's works, borrowed from the collections of Sir W. Drake, Messrs. R. Fisher, F. S. Haden, W. G. Rawlinson, the Rev. J. Heywood, and others. They are examples of many states of the finer plates, and generally in such perfect condition that the show far surpasses any former gathering. With other works are 'Le Stryge,' the stone demon on the tower of Notre Dame, Paris, in his original condition, a gem of sardonic satire; 'Le Petit Pont,' trial and first proofs; the 'Rue des Mauvais Garçons,' a piece of the grimmest magic; 'La Pompe de Notre Dame,' a masterpiece; the impressive 'St. Etienne-du-Mont'; the very noble 'Le Pont Neuf,' in all states; 'La Morgue.' 'L'Abside de Notre Dame de Paris,' the best of all Méryon's works, is represented here perfectly by impressions belonging to Messrs. Fisher, Haden, and Heywood. The catalogue of this exhibition is evidently the work of an enthusiast. It gives a brief and appreciative account of Méryon's life and labours, his sufferings and unhappy death, and does not dwell unduly on the morbid and painful part of the subject. Nor does the writer fall into the error made by some writers on Méryon and his works, that because the authors have but lately acquired a knowledge of this remarkable artist, therefore such knowledge is unique and unprecedented in this country. The enthusiasm of first impressions seems to have overcome the discretion of many of Méryon's new admirers, who have written as if a special mission to glorify him had been vouchsafed to them. Of course much of this is almost ludicrous, but in its genuine fervour it is not to be contemned.

WE are informed that in addition to a large spectacular picture by M. L. Desanges, other works were destroyed recently in the collapse of the office of the Autotype Company, Rathbone Place. With these were the monochrome drawing made for the reproduction of Mr. Poynter's 'Israel in Egypt,' productions of MM. E. Nicol, G. Cruikshank, Lake Price, C. Lacey, besides a large number of autotype reproductions, which can be replaced, of old masters' drawings.

It is proposed to expend a quarter of a million of francs in masonry works on the exterior of the cathedral at Bâle, as a first step towards the complete 'restoration' of that edifice.

THE watch preserved at Farnley Hall, and by family tradition said to have belonged to

Oliver Cromwell (see our notice of pictures in Mr. A. Fawkes's collection), is stated to have been given by the Protector to his nurse on his death-bed. The authenticity of the swords of Cromwell, Fairfax, and Lambert, weapons preserved at Farnley, is guaranteed, we are assured, by contemporary documents.

THE jury of the international competition for the Washington monument in Philadelphia has given its decision, and accepted the sketch sent by Prof. Siemering, of Berlin, as the best of the competing works. A sum of 180,000 dollars was originally granted for the execution of the monument; it appears, however, that Prof. Siemering's model would require much more in the working out.

MUSIC

SACRED HARMONIC SOCIETY, Exeter Hall.—FORTY-EIGHTH SEASON.—Conductor, Sir MICHAEL COSTA.—FINAL SERIES OF CONCERTS IN EXETER HALL, commencing on FRIDAY, December 5th, with Handel's 'JUDAS MACCABEUS.' Principal Vocalists—Madame Sherrington, Miss Julia Wigan, Miss Julia Elton, Mr. Edward Lloyd, Mr. M. Smith, and Mr. Eridon. Organist, Mr. Willing.—Tickets, 3s., 5s., 7s., and 10s. 6d. Subscriptions for Nine Performances, Two, Two-and-a-half, and Three Guineas each.—Office, 6, Exeter Hall.

Under the immediate patronage of H.R.H. the PRINCESS LOUISE, MARCHIONESS of LICHFIELD, and the BEQUEST of the VICTORIA HOSPITAL for CHILDREN, Chelsea.—HERR GEORGE HENSCHEL has the honour to announce that he will give a CHORAL and ORCHESTRAL CONCERT at the Victoria Hospital, at St. James's Hall, on TUESDAY EVENING, December 2nd, at Eight o'clock. The programme will include SYMPHONY No. 1, C Minor (Brahms); 'OUT OF DARKNESS' (Palm cxxx.), for Solo, Five-part Chorus, and Orchestra (G. Henschel) (first time in England); and 'TRUMPETED' for Double Chorus and Orchestra (Brahms) (first time in England). Miss Lillian Bailey, Mr. Frank Boyle, Mr. Frederick King, and Herr Henschel. Solo Pianoforte, Mlle. Janotha. Conductors, HERR GEORGE HENSCHEL and MR. RAINBY, who has kindly consented to conduct the Psalm.—Tickets, 2s., 10s. 6d., 5s., and 3s., at Novello, Ewer & Co.'s, 1, Berners Street, W.; the usual Agents; and Austin's Ticket Office, St. James's Hall.

HER MAJESTY'S THEATRE.

WEBER's 'Oberon' acquired but a *succès d'estime* at the time of its production, and its career has been chequered throughout, a fitful gleam of popularity occurring now and again in response to some well-directed revival of the work. The last noteworthy performance in London was in 1863, when the cast included Tietjens, Alboni, Madame Trebelli, and Mr. Sims Reeves. 'Oberon' may take rank with 'Die Zauberflöte' as an instance of musical genius allied with an unworthy subject. Mr. Planche's adaptation of Wieland's poem can only be commended for the elegance of its diction. The bewildering changes of scene and the complete absence of dramatic interest are serious disadvantages, with which even Weber's genius is not able successfully to cope. To render the fullest justice to the opera, splendour of scenic display as well as a company of artists capable of interpreting the beautiful but exacting music are needed. It cannot be said that either of these conditions was fulfilled yesterday week at Her Majesty's Theatre. As regards the mounting of the work, the term shabby is the most suitable one to be employed; and, further, there were hitches in the stage management, leading more than once to a ridiculous *contretemps*. Although no apology was circulated on behalf of Signor Fancelli, it was obvious that he was suffering from hoarseness, an unfortunate circumstance, as he is one of the very few available *tenori* gifted with sufficient voice-power to give effect to the airs written for Brahms. Lack of physical means also prevented Signor Carrion from giving an adequate interpretation of the music of Oberon. Signor Pantaleoni, however, was quite satisfactory as Scherazmin. Of the female characters Madame Trebelli was unexceptionable as Fatima, and Madame Pappenheim fairly acceptable as Rezia. The representatives of Puck and the Mermaid were not all that could be desired. Signor Li Calsi deserves credit for the excellent playing of the orchestra, and for his strenuous efforts to avoid an off-impending catastrophe. The recitatives of Sir Julius Benedict, clever as they are, impart heaviness to the opera, and it is surely not too much to hope that we shall one day witness a performance of 'Oberon' in its original form and language. In default of new works

written purposely for the English stage, it would be well to prize at their true value those we already possess.

'Lohengrin' was announced for Tuesday, but as Signor Fancelli was too ill to appear, 'Mignon' was substituted, with Miss Minnie Hawk in the title rôle. Wagner's opera is advertised for to-night (Saturday).

The performance of 'Il Flauto Magico' on Wednesday evening was one of unequal excellence. Madame Marie Roze, in the part of Pamina, sang and acted in the same artistic and thoroughly satisfactory manner to which she has accustomed her hearers. The vocalization of Mdlle. Ilma di Murska as the Queen of Night was as highly finished as usual; but the part is exceedingly trying, and not only was transposition needed for a considerable part of it, but the signs of wear in the singer's voice were more apparent than in some other parts she has undertaken. Madame Sinico as Papagena, Signor Frapoli as Tamino, and Mr. Conly as Sarastro, were all satisfactory; but Signor Pantaleoni, who sang the important part of Papageno (we believe for the first time), was so imperfectly acquainted with his music that his performance was more like an animated dialogue between himself and the prompter than anything else. Under these circumstances it is only fair to defer pronouncing an opinion on his rendering till a more favourable opportunity. The numerous subordinate parts were adequately sustained by artists whose names did not appear in the programme. The orchestra was good, and the chorus respectable. Mr. Mapleson deserves the thanks of amateurs for not interpolating the Spanish ballet troupe between the acts of the opera, and thereby spoiling the enjoyment of the numerous lovers of music who came to the theatre on Wednesday to hear Mozart.

CRYSTAL PALACE CONCERTS.

IN fulfilment of the promise of the prospectus that Schumann's four symphonies should be given in regular order, the third (in E flat, Op. 97) opened the concert at the Crystal Palace last Saturday. Opinions will probably differ as to the relative merits of this work and of the Second Symphony (in C), played four weeks previously. To the average public the E flat Symphony will be the more attractive; its melodies are readily appreciable, and more popular in their character than is frequently the case with Schumann; but the Symphony in C presents more of the inner soul of the composer.

The present work, which was really the last in date of Schumann's symphonies (the fourth, in D minor, though not published till later, having been fully sketched some years before), was written in 1850. It is generally known as the 'Rhenish' Symphony, from the fact that the composer stated that its first idea was suggested by the sight of Cologne Cathedral. He further said that he wished in the work the popular (*volkstümliche*) element to predominate. How well he succeeded is proved by the second and fifth movements—two of the most charming pieces which he ever wrote; while the fourth movement (*Feierlich*), which may be considered as an introduction to the *finale* rather than as an independent section of the symphony, and which we know was intended to depict the installation of an archbishop in the cathedral, is full of harmonic progressions which are eminently characteristic of their composer. As usual with Schumann, the scoring is very unsatisfactory, being far too thick, and overlaid. The lovely third movement, however, is an exception in this respect, the orchestral colouring being laid on with a much lighter brush. For beauty of orchestration this *andante* is almost unique among Schumann's works.

Dr. Swinnerton Heap's Concert Overture in F was, through an absurd mistake in the programme, announced as for the "first time in England," although a few lines further we read

that the work was played at the Birmingham Festival of this year. What was, no doubt, meant was that the present was the first performance in London. The overture is well written, in orthodox form, and the subjects are pleasing, but there is no great originality in the style.

Madame Arabella Goddard was the pianist at this concert, giving a most brilliant performance of Mozart's Concerto in D minor, one of the best of the twenty-five. The *cadenzas* introduced were specially written for her by M. Saint-Saëns, and are noteworthy both for their unusual brevity and for their great appropriateness to the work. Too often *cadenzas* are written serving merely to show off the executive powers of a soloist; M. Saint-Saëns, like a true artist, has preferred to sink his own individuality as far as possible in that of Mozart.

The vocal music on Saturday was contributed by Miss Robertson, who sang "Non mi dir" from 'Don Giovanni,' and a new value by Thomas, being more successful in the latter, which is a very elegant and charmingly scored little piece, but one which was quite out of place at a Crystal Palace Saturday concert.

This afternoon's programme is very interesting, comprising Haydn's symphony, 'La Chasse,' for the first time at these concerts; Mr. Shakespeare's Pianoforte Concerto in C, and a *scena*, 'Sappho,' for soprano and orchestra, by Volkmann.

THE POPULAR CONCERTS.

ANOTHER of Haydn's delightful quartets was introduced for the first time at the concert of last Saturday, raising the number given at these entertainments to forty-four. The work in question was that in D minor, Op. 42, one of the briefest and most unpretentious of the entire series, though very far from being the least charming. The four movements are models of conciseness, but each subject is a gem of melody, and the outlines of the structure are so clear and symmetrical that the merest tyro could follow the course of the music with interest and pleasure. A stronger contrast to the unalloyed simplicity of Haydn could not have been furnished than in Rubinstein's Pianoforte Quintet in G minor, Op. 99. This work was first performed in London at a concert given by the composer in May, 1877. It exhibits the characteristic imperfections of Herr Rubinstein's music to a marked degree. The movement which stands in place of a *scherzo*—*moderato* in C minor—is piquant and original, but the others are lamentably diffuse, disconnected, and unintelligible, though the themes are generally striking. One is tempted to wish that the practice of joint authorship could be extended to musical composition. If this were possible, Herr Rubinstein might furnish the chief materials for a work, and entrust the arrangement to a hand more skilled than his in thematic development. Mr. Charles Halle, the pianist at this concert, introduced Beethoven's comparatively unimportant Sonata in F, Op. 10, No. 2, and the programme concluded with the first and most popular set of Brahms's 'Liedeslieder Walzer.' The vocal parts were sustained by Mdlles. Friedländer and Hélène Arniou, Messrs. Shakespeare and Frank Ward.

Brahms's Sextet in G for stringed instruments, played last Monday evening for the second time at the Popular Concerts, is a singularly unequal work. The first movement, though its principal subject recalls that of Schubert's great quartet in the same key, is full of poetry and imagination; though of considerable length, it rivets the attention from the first bar to the last by its charming melodies and its even more charming harmonies. The second movement, an *allegro non troppo*, which replaces the *scherzo*, is quaint and original, but less attractive than the first, while the third (*meno adagio*) is, excepting the closing portion, dry, not to say ugly. The *finale*, while not equal to the opening movement,

contains much interesting material, but the work as a whole must rank below the earlier sextet (in B flat), which is the better known and deservedly the more popular. The performance on Monday evening by Madame Norman-Néruda and Messrs. Ries, Zerbini, Burnett, Piatti, and Pezze left nothing to desire. The work is extremely difficult, but it was given with the utmost finish, and the executants received a deserved recall at the close.

In the production of three pieces for piano and violoncello from the pen of Mr. F. W. Davenport, the director of these concerts established a precedent for which he deserves the best thanks of the musical public. Hitherto there has been a feeling that these concerts were virtually closed against all young native composers, and that while a little-known German musician might have a chance of a hearing, the rising generation of English composers had no hope whatever. We trust that the step taken on Monday evening may be regarded as a good augury for the future, and that Mr. Chappell intends to do what Mr. Manns has so admirably done at the Crystal Palace—to place native art on an equality with foreign. The success of his first experiment should certainly encourage him to repeat it. Of the three pieces by Mr. Davenport, the first—an elegant melody, in the spirit (though without plagiarism) of Mendelssohn's 'Lieder ohne Worte'—was the most pleasing; but all three possess much merit. The second number, a clever study in variation form, is ingenious, though slightly dry; and the third, which might be designed for the first movement of a sonata, is vigorous and well constructed. The pieces were played to perfection by Fräulein Anna Mehlig and Signor Piatti, and were very warmly received by the audience. Fräulein Mehlig also played Weber's Sonata in C with great technical perfection, but in a manner which we cannot consider satisfactory. There was far too much of the *tempo rubato*. No one would expect the precision of clockwork in the rendering of Weber's music—such a reading would be cold and meaningless; but the constant and exaggerated changes of *tempo* gave an air of affectation to the performance which we are sure was far from the intention of the pianist. But a graver fault was the frequent and arbitrary alteration of Weber's text. If we are not mistaken, Fräulein Mehlig played Liszt's version of the sonata. Why not give us the work as Weber left it? Did he not know how to write for the piano? Liszt's alterations are in no way improvements, and such tampering with the works of the great composers cannot be too severely reprobated. Miss Lillian Bailey was again the vocalist, fully confirming the favourable impression made a few weeks previously; and the concert concluded with Haydn's Trio in D major (No. 21), played by Fräulein Mehlig, Madame Norman-Néruda, and Signor Pezze.

Musical Gossip.

THE Annual General Meeting of the Edinburgh University Musical Society was held in the Music Class Room on Monday last. Prof. Sir Herbert Oakeley presided, and in his opening address alluded to the advance in choral music in all parts of the kingdom, and urged the students to progress with the age. The meeting was also addressed by Profs. MacLagan, Rutherford, and Dickson, as well as by Mr. Hullah, who happened to be in Edinburgh inspecting.

MESSRS. BREITKOPF & HÄRTEL, of Leipzig, have just issued a prospectus of a complete edition of the works of Robert Schumann, uniform with their editions of Beethoven, Mendelssohn, and Mozart. As the copyright of Schumann's works will not expire in Germany till 1886, it will be at least seven years before the publication will be completed. Madame Clara Schumann, the composer's widow, will

edit the whole of her husband's works—an advantage which can scarcely be overrated.

MISS AGNES ZIMMERMANN is at present making a concert tour through Germany. She has played with the greatest success at Hamburg, Düsseldorf, and Brunswick, and is now in Berlin, where it has been arranged for her to play in two concerts with Herr Joachim.

FRÄULEIN SCHEFFSKY, till recently one of the chief members of the opera company at Munich, having resigned her engagement in that city, is proceeding to Milan to study Italian music, and intends to devote herself in future to Italian opera. The *Signale* states that she has accepted an engagement for next season in London. Some of our readers may remember that Fräulein Scheffsky sang Sieglinde in the 'Walküre' at Bayreuth, in 1876.

HERR WAGNER's 'Siegfried' is to be produced at Cologne at the end of the present opera season; the title rôle will be sung by Herr Unger. It is intended to perform 'Götterdämmerung' next season.

THE sixth Gewandhaus Concert at Leipzig brought forward a posthumous overture, 'Frau Aventure,' by Franz von Holstein; Beethoven's 'Pastoral' Symphony; his Concerto in C, played by Madame Clara Schumann, who also gave solos by Brahms and Mendelssohn; and vocal pieces by Herr Blauwaert, a baritone singer from Mons.

At the first Gesellschaft's Concert of the present season in Vienna, Bach's fine cantata, 'Wir danken dir, Gott,' has been revived. The grand opening chorus of this work is identical with the 'Gratias' of the great Mass in B minor.

HERR RUBINSTEIN's opera, 'Der Dämon,' was produced at Moscow for the first time on the 3rd inst.

A NEW operetta, 'Gräfin Dubarry,' composed by Herr Millocker, the conductor of the Theater an der Wien, in Vienna, has been produced in that theatre, according to the local papers with brilliant success.

HERR BRAHMS's new Sonata for Piano and Violin, Op. 78, was performed for the first time in public on the 8th inst., at Herr Robert Heckmann's first Chamber Concert at Bonn.

THE Conservatory of Music at Moscow has removed its quarters to the late palace of Prince Woronzoff, which the Russian Musical Society purchased a year since for 250,000 roubles. The palace has been adapted to its present use at a further cost of 40,000 roubles, which has been most generously defrayed by M. Alexieff, the Director of the Conservatory.

DRAMA

LYCEUM.—'MERCHANT OF VENICE.' Shakespeare's Comedy having been received with the utmost enthusiasm, will be repeated Every Evening at 8 o'clock until further notice. SHYLOCK, MR. IRVING; PORTIA, MISS ELLEN TERRY. MORNING PERFORMANCES OF 'THE MERCHANT OF VENICE' To-day (Saturday), November 29th, at 2 o'clock, and Saturdays, December 6th, 13th, 20th, and 27th. SHYLOCK, MR. IRVING; PORTIA, MISS ELLEN TERRY.

THE WEEK.

GAIETY (Morning Performance).—'Just like a Woman,' Comedy, in Three Acts. By A. W. Dubourg. PRINCE OF WALES'S.—Revival of 'Ours,' Comedy, in Three Acts. By T. W. Robertson.

THE three-act comedy of Mr. Dubourg, produced on Saturday afternoon last at the Gaiety, is obviously an adaptation from a novel, and has most of the faults of its class. Conspicuous among these is the inadequacy of motive to account for action which is often seen when for the elaborate exposition and analysis of character permitted in the novel is substituted the rapid action indispensable in a play. That it is possible to reconcile psychology with quick succeeding incidents, and, indeed, to make incident illustrative of character, a hundred

dramatic masterpieces from 'Macbeth' downward remain to attest. It is, however, for the very reason that explanation may not be supplied from without, but must be afforded by the characters themselves, a successful drama must rank as a higher accomplishment than a prose fiction which, in purely literary respects, is of equal merits.

'Just like a Woman' affords remarkable illustration of this truth. So few explanations are afforded concerning the mental processes which lead to actions, the actions themselves seem the result of caprice rather than of any stronger motive, and the characters to whom they are assigned are degraded in the opinion of the spectator. By one familiar with stage productions little difficulty is experienced in getting at Mr. Dubourg's meaning. This is not, however, enough. The action of a play should be intelligible to the meanest capacity, and the characters should be within the range of average sympathies. What it is sought to illustrate in the central figure of 'Just like a Woman' is the kind of rebellion that may rise in a girl's heart when she finds the man she loves insensible or indifferent to her advances. In scorn of herself, and contempt for the gifts which cannot win the prize she covets, she humiliates both, and by frivolous conduct brings shame on her reputation. With the heroine is associated a sister, whose love goes also uncompensated, and who, in a vain attempt to find relief from bitter thoughts, takes to the public advocacy of what are called woman's rights. As the man whom the second woman, Aurora Lyster, loves is the same whom her sister Ethel accepts as a suitor, for the apparent purpose of tormenting him, a sort of imbroglia which has been constantly presented by poets and painters is obtained. The position is not widely different from that of the two pairs of lovers in the 'Midsummer Night's Dream.' The issue from such a position may easily be obtained without any violation of probability. Mr. Dubourg forces it. The man for whom Ethel has pined learns abruptly from her brother the state of her feelings towards him, and conceives immediately an affection for her that leaves nothing to desire. An obstacle in the way of the happiness of the lovers exists in the fact that Ethel is betrothed to another, with whom her sister is secretly in love. This obstacle is surmounted by the simple process of making this young gentleman discover he has been all along mistaken in his feelings, and has loved one sister while thinking he loved another. Every Jack has his Jill, and all ends happily. The result is, however, failure. While Ethel Lyster seems a mere empty-headed girl, incapable of true passion or sentiment of any kind, and her sister Aurora is absolutely distasteful, either of them seems too good for the sham Timon whom the former idolizes or the empty-brained idler who flutters between the two. When there is no sympathy for any one of the characters concerned in the serious intrigue, the fact that the comic underplot is amusing is of little consequence. The acting in the comic characters was good, and Mr. Kemble, Mr. Macklin, Mr. Maclean, Mr. A. Wood, and Mrs. Chippendale gave all possible point to the lighter

scenes. Miss Measor, however, who made her *début* in the character of Ethel, has much to learn before she is capable of sustaining a part of the class she essayed. Her qualifications, so far as she has revealed them, are limited to a good figure and appearance, a pleasant and sympathetic voice, a grace and distinction of speech rarely heard on the stage, vivacity and intelligence. These things, supplemented by training and practice, may do much. As yet, however, both training and practice are wanting. Mr. Charles Kelly made of the part he played a species of Athelstan the Unready, and Miss Willes could do nothing with the rôle of Aurora Lyster.

The revival of 'Ours' is interesting, as it affords assumably an opportunity of seeing for the last time a comedy by Robertson in the theatre for which the best of his comedies were written. When the expected run is over Mr. and Mrs. Bancroft will, with the company they have trained, migrate to the Haymarket. The influences which have prevailed at the Prince of Wales's are still exercised, and the performance of 'Ours,' by a cast differing from the original in every character except one, is not less remarkable than the first either as regards the merits of single performances or *ensemble*. The old skill is shown, and the mounting and the representation of 'Ours' are all that can be desired. When so signal care is bestowed upon every detail, it seems worth while to point out that the rain in the first act and the wind in the third were both too loud, and that the sleet blown in at the door should come in a steady stream from above instead of being obviously thrown in by hand. We earnestly advise Mr. Bancroft, moreover, who is remarkably good in the first two acts, to restrain what is farcical in the business of the third act.

Dramatic Gossip.

A NEW comedy in three acts by two well-known novelists will be produced in the course of the ensuing month at the Olympic Theatre, which will pass under the joint management of Miss Fanny Josephs and Mr. John Hollingshead. The title of the piece is 'Such a Good Man.'

'LES VIPÈRES,' a prose comedy in five acts of M. Fernand Poirault, has been produced at the Troisième Théâtre Français, with as much success as usually attends pieces at that refuge for young authors. The fact that the comedy is posthumous, its author having died recently at the age of twenty-three, attracted some attention to it, without securing it more, however, than the customary *succès d'estime*.

THE revival of 'Le Mariage de Figaro' at the Théâtre Français, after an absence from the stage of six years, was noteworthy, inasmuch as M. Delaunay took for the first time the rôle of Almaviva, in which he won highest recognition. M. Thiron was Bridois; M. Garraud, Bartholo; M. Barré, Antonio; Madame Broisat, the Comtesse; Mdle. Croizette, Suzanne; and Mdle. Reichemberg, Cherubin. All these parts were assumed by these exponents for the first time in Paris. M. Coquelin of course repeated his fine performance of Figaro, of which he is almost the ideal type.

'PAILLASSE' has been revived at the Ambigu Comique, with M. Gil Naza in the rôle of Belphégor, and Mdle. Jane Essler as Madeleine.

TO CORRESPONDENTS.—W. W.—J. A. J.—N. P.—H. W.—received.

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